

THE J. PAUL GETTY MUSEUM LIBRARY

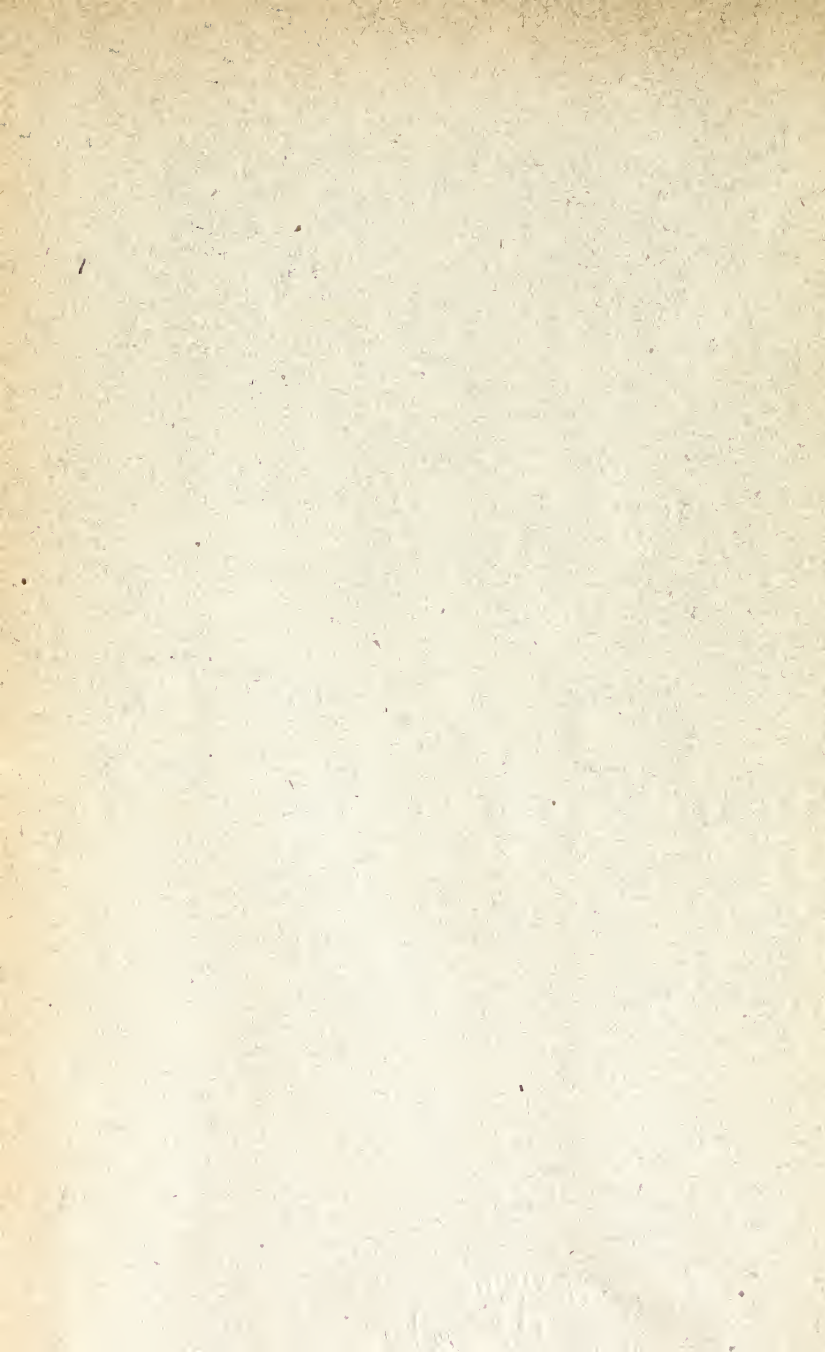


Digitized by the Internet Archive
in 2016

~~3.5~~ 16 P

H.K.





Picture in the Museum of Dijon

by

J. MAGNIN



J. MAGNIN

PICTURE

IN THE

Museum of Dijon



159 ILLUSTRATIONS



DIJON

IMPRIMERIE DARANTIERE

—

1914

N

2001

113

22

PICTURE

IN THE MUSEUM OF DIJON

Dijon whose architectural and plastic treasures are in the front line amongst those of the French towns of Art, can worthily be proud of its Museum of paintings, one of the richest, most variegated and interesting of the provincial art galleries. It was instituted in the xviiith century, and François Devosge, a talented, warmhearted and disinterested artist, born in the region was greatly concerned in it. He settled in Dijon towards 1765 with the view of instituting there by his own means a free drawing school. With his zeal and the sacrifice of his time resources, he obtained such improvements that illustrious protections were acquired to it : sustained by Legouz de Gerland a passionate lover of Arts, and protected by the Prince de Condé, governor of the Province, the School was endowed by the Elected of the Burgundy States who, in 1775, instituted two prizes to

whom an allowance of 600 fr. (raised to 1000 fr. in 1781) was connected, permitting to entertain at Rome during four years a painter and a sculptor. These were successively three painters : Gagneraux, Prud'hon, Naigeon, and four sculptors : Renaud, Bertrand, Petitot, Bornier.

In 1783 at the proposal of F. Devosge, the necessary funds to build the eastern wing of the Palace of States were granted by vote, with a view to establish there a Museum for the progress of Arts and the benefit of Students. Its only purpose was at first, the exhibition of the Student's works, copies of pictures or statues executed at Rome. A collection of plaster casts after the antique coming from the studio of Raphaël Mengs who died at Rome in 1780, was laid out by Devosge and soon after, the magnificent ceiling painted by Prud'hon in 1786, after the original masterpiece of Pietro of Cortone in the Barberini palace. The Museum was thus constituted from the very outset and in the close dependance of the drawing school which, the Revolution being ready to break out, was placed, says an ancient notice « in the front line of the establishments consecrated to Arts ».

The suppression of the States of Burgundy deprived the Museum and the School of their principal resources ; it seemed they were to disappear in the confusion of the ancient institutions ; with his never discouraged steadiness Devosge succeeded in saving them and granting to the universal respect which his disinterestment and devotion inspired, he obtained from the Administration of the Department to assume the task of attending to the preservation of the monuments of Art belonging to the Nation. The year after (Decembre 1794) he was put at the head of a Committee of fourteen members with

the purpose of gathering together in the same building « all the precious works, paintings, prints, statues, bas-reliefs, ancient cameos and engraved stones, of collecting all the instruments relating to science, all the necessary fittings for natural History and the artistical works worthy to be handed down to posterity, of overlooking churches and monasteries, colleges, manorhouses of the « ci-devant » exiled noblemen and generally all the suppressed public buildings. »

It was an overpowering task and an absolute overflow of riches, without any place fit for them, and Devosge had to set this chaos in good order. He put the Fine Arts in the Palace of the States and everything relating to sciences partly in the Central School (an ephemeral creation of the year 1795), and partly in the public library. Besides this, as soon as the churches were reopened, he hastened to restore to them the pictures and statues they claimed, and for which no place could be found for exhibition. Then, having done his task, with a view to give himself entirely up to the special drawing school, he obtained of the Administration of the department the appointing of Louis Gabriel Monnier as conservator of the Museum which became a public institution and was opened to visitors ; it consisted then (march 1799) in four rooms and possessed 287 pictures : it was soon to enlarge itself.

At two different times (1809 and 1812) the imperial government sent 60 master pieces ; amongst whom were the *Assumption of the Virgin* by Tintoretto. *The Virgin showing Child Jesus to Saint-Francis of Assise* by Rubens, *the Presentation in the Temple* by Philippe de Champaigne ; *Saint Peter* by Lanfranc ; *the portrait of Rameau* by Chardin. The Restauration proved itself less munifi-

cent. It is true to say that the supply was exhausted : in a space of fifteen years only 10 pictures were sent by the Government. *The death of Britannicus*, *Oreste's dream* and a *Semiramis*, the authors of which fell into oblivion : who in our days cares for a Berthon or a Lordon or a Vaillard ? Under the reign of Louis-Philippe, equal was the lack of riches : the museum received only but 7 pictures, works of contemporary artists. The Second Empire presented the museum with 27 pictures, some of which being amongst the best in the modern School, and besides, some others, being ancient pieces from the Campana collection.

Since the year 1870 the Government sent many a work ; most of which purchased by the Fine-Arts ministry from the artists in the yearly exhibitions ; some good ancient pictures are amongst them : *a Child's head* by Franz Hals ; *the Holy Family* by Francesco Vanni ; *the Wrath of Achilles* by Charles-Antoine Coypel, but these good lucks were rare.

Now the museum of Dijon consists in 22 rooms and about 900 pictures. Generous givers amongst whom are the town and the Conseil general contributed to enrich it ; we may not enumerate them, the list being too long, we will only mention the complete collections bestowed by Anatole Devosge in 1850 ; by M. and M^{me} Trimolet in 1878, by M^{me} Dècle in 1896, by M^{me} Grangier in 1905, every one of which is a separate exhibition, the Trimolet gallery including four large rooms. By this mean, the very legitimate wish of the testators was fulfilled, but this contributes in a great part to render impracticable any rational classification of the museum. Except the main gallery for the Ancient Masters and the great Hall for modern painters, almost everywhere the epochs as well as the

Schools are mixed. Fancy if not logic is satisfied in this; this mingling interests and amuses the mind by many unexpected meetings. We are now to examine the different pictures as they are met with, mentioning in short the secondary works, and endeavouring to point out the most prominent ones.



ROOM 1

Celestin Nanteuil Collection

A selection of lithographies and aquaforte of the modern school offered to the Museum (1870) by Celestin Nanteuil, a painter, lithograph, and engraver (1813-1873), director of the school of Fine-Arts and of the Dijon Museum.

Ge

ROOM II

Collection of M^{me} Dècle

(Born Alexandrine LECLANCHÉ)

This collection in the Museum's possession since 1896 offers a good ensemble of careful pictures, ingenious designs, amiable and well-treated subjects, whose state of preservation is generally satisfactory.

BESCHEY (Balthazar), 1708 † 1776. — flem.



Flore.

Very artificial graces, an able and careful execution in the manner of paintings on chinaware, freshness of a somewhat sourish colouring, without any care for the harmony of the tones; this small picture is painted on copper and is in a perfect state of preservation.

SENAVE, 1775 † 1829. — flem.

The Storm.

The design is clever and of an able but theatrical arrangement. The figurants are well grouped and the effects well managed. There is here movement and colour.

HESSE (Nicolas-Auguste), 1795 † 1869. — french.

A Roman woman.

DEMARNE (Jean-Louis), 1744 † 1829. — french.

Departure for the Market.

A very good sample of this style eminently French and « opera-comique » which charmed our fathers; they liked to understand the subject, to meet in it with maliciousness, a point of sentimentalism, a moderate picturesqueness, reasonable fancy, and with gracious figures in a familiar action. Here, we meet besides with a very clever execution; the picture finely arranged with a pretty lighting is in a perfect state of preservation.



GÉRARD (M^{lle} Marguerite), 1761 † 1837. — french.

Young woman with her child.

This charming picture which figured in the salon of

1799 is one of the most amiable production of M^{lle} Gérard. The very simple design, without any affectation or



insipid sentimentalism is of a natural and easy grace. Nothing as fresh as the fair and rosy child standing on the knees of his mother, who dreamily holds him in an instinctive and tender gesture. The familiar animals, the fruits for the collation, the forsaken toys, the interrupted embroidery show a fine taste for reality; the firm and delicate treatment

becomes exceptionally large and savoury in some pieces of still-life, particularly the punchinello and his white satin hat, with a blue cockade.

COLIN (Alexandre), 1798 † 1875. — french.

An oriental scene.

A woman in white, a young boy in blue on a rose divan, green hangings laminated of silver are of a piquant and delicate harmony.

BRUANDET, 1755 † 1803. — french.

Landscape.

This study of the corner of a forest is sincere but the touch is cottonlike; the arbitrary sky sets the whole picture in a false harmony.

VALLIN (Jacques-Antoine), exposed from 1791 to 1827
(Ascribed to). — french.

Loves fighting.

One cannot see here an original.

DUVAL LE CAMUS, 1814†1878. — french.

The wedding presents.

We are here at far distance from Demarne; with Duval le Camus, we attain at imagery; he shows ableness in grouping his personages, or varying their expressions, but he lacks any artistic feeling.

BESCHEY (Balthazar), 1708†1776. — flem.

Pomone.

The affected elegances of this cold mythological scene are very awkward and stiff and lacking thoroughly fancy and good taste.

OMMEGANCK (Balthazar), 1755†1826. — dutch.

Landscape with Cuttle.

These clean sheep, these minutely treated verdures seem as if they were coming out of a box, yet some poetry prevails in the long shadows of the setting sun.

GILLOT (Claude), 1673†1722 (Ascribed to). — french.

The Dance.

A small picture of a languid grace and fine fair colour, but somewhat worn out, and meanly painted.

FLEMISH SCHOOL (17th c.).*A Kermesse.*

Some movement and some wit, picturesque figures,



strong colourings in the foregrounds, and lightness in the blue and pretty background landscape. The design is superior to the execution which

is heavy and graceless.

FRENCH SCHOOL (17th c.).*History and poetry.*

A real nobleness of style connects to Simon Vouet and to Poussin this small canvas whose colour is grave and deep.

MALBRANCHE, 1790 † 1838. — french.

Snow effect.

ARROWSMITH (Charles), 1798 † 18 ? — french.

Interior of a church.

BREUGHEL (Jean II), 1601 † 1678, and **VAN KESSEL**, 1626 † 1679. — flem.

Loves and Armours.

The design is charming, with style and amplitude in its fancy, unluckily nothing but traces remain of the fine, primitive execution.

TRINQUESSE (exposed from 1779 to 1793). — french.

{ *Offering to Venus.*
 { *Ohat to love.*

Two large canvasses of a clever design and of a brilliant colouring. The figures are well set and their expressions are charming; the satins shine, the taffetas gleam, the feathers undulate. But all this is heavily painted, and the touch wants in fancy and freedom. Formerly these two pictures were ascribed to Fragonard and this is most astonishing. The



attribution subsisted until the signature hidden under the border of a frame was discovered rendering to Trinquesse the authorship of his works. These paintings are in nothing genial, but they represent well the taste of



art reigning in France just before the Revolution. One feels in them the dawn of the « troubadour » style which puts everywhere sentimentalism and « panache » adapting them at random to the piquant graces which were still in favour. The designs of Trinquesse were in great success at that time and have been engraved by Berwick at the end of the 18th cen-

tury under the name of Fragonard.

SOLIMÈNE, 1657 † 1747. — napolitan.

The Day. — The Night.

The *Day* is far the best, its colouring is vibrating, wholly rosy in a radiation of warmth and light. The *Night* has no mystery, and its effect is missed in spite of agreeable pieces of painting, such as the Cupids pouring the schower on the flowers.

BAPTISTE (Martin-Silvestre), 1791 † 1839. — french.

The Comparison.

This small picture of a sparing touch, thoroughly lacking fancy and grace seems to have been painted in view of the engraving and of the amateurs of frolic subjects.

GRIMOU (Jean-Alexis), 1678 † 1740 (Ascribed to). — french.

Portrait of a Young Girl.

LAFAGE, 1806 †? — french.

The Orleans family.

GREUZE, 1725 † 1805. — french.

Head of a Young Girl.

LECŒUR, 1795 † 1838. — french.

After a fire.

DEMARNE, 1744 † 1829. — french.

Sudden Squall.

In this landscape of reduced dimensions the sense of space and a good effect of light are to be found ; the strangeness of this effect is striking although perfectly just with a narrow and delicate execution.

BOUDEWYNS (Nicolas), 1640 † 1700. — flem.

A Town near the Rhine.

A minutely careful painting animated by numerous personages studied in their utmost details just to the farthest background.

MICHAU (Théobald), 1676 † 1755. — flem.

View of Harbours.

ROTTENHAMER, 1564 † 1623. — german.

A Children's ring.

This fine small picture of a rare quality has taken by time the richness of an enamel ; the ambered and warm

colouring of the bare children stands out on deep verdures ; the supple and precise modelling, the smooth touch keep the savour of the original treatment.

BÆLLIEUR (Corneille de), 1642 † 1687. — flem.

Interior of a picture gallery.

All the agreeableness of the picture resides in the more or less clever reproduction of contemporary paintings. The still-life is here far superior to the figures.

MARIESCHI, 1711 † 1794. — venetian.

Italian Carnival under the Snow.

It is difficult to admit this as a work of the 18th century. The heavy and hard painting shows all the characters of the 17th century, above all in the costumes in the taste of Callot.

GIORDANO (Luca), 1632 † 1715. — napolitan.

The Triumph of the Painter.



This pretty canvas is somewhat overcharged ; there are in it enough movement, plays of light, and colours to fill a large scene. The firm and savoury execution keeps a moderation which

Luca Giordano does not always observe in his large compositions.

WILDENS (Jean), 1586†1653. — flem.

The Magdalen.

A little picture in a good state of preservation, the execution of which is very carefully done.

BERCHET, 1659†1720.

— french.

Mythological Subjects.

The influence of Rubens reveals itself here in the easy management of the decorative forms; the nudities are placed in a stylised landscape which is yet an integral part of the design.



BOUDEWYNS (Nicolas), 1640†1700. — flem.

A Harbour.



DEMARNE,

1744†1829.

— french.

*Entrance of
a Castle.*

There are indeed too many things in this tiny design, too many intentions, too

many effects from the foreground to the background. Nevertheless one may admire the fine and brilliant execution of the small figures who are passing over the bridge.

(Above the doors two *mythological Scenes* from the Boullongne studio, do not lack some worth ; the figures are elegant and the colouring is harmonious).

One above the other: on the right of the windows.

FRENCH SCHOOL (18th c.). — *Shepherd and Shepherdess.*

BONINGTON, 1801 † 1828 (Ascribed to). — *A View of Venice.*

ROTTENHAMER, 1564 † 1623. — *King David.*

LECŒUR, 1795 † 1838. — *The Bathing women.*

On the left of the windows:

DEMARNE, 1744 † 1829 (Ascribed to). — *Two Rural Scenes.*

FLEMISH SCHOOL (16th c.). — *The Falcon Hunting.*

FLEMISH SCHOOL (16th c.). — *The Shop of a Barber.*

VAN DYCK, 1599 † 1641. — flem. — *Portrait of Charles the first* (a copy in miniature).



ROOM III

Museum Anthelme and Edma Trimolet

1878

This rich and important collection formed by M. Trimolet, a « lyonnais » painter was in 1878 bequeathed to the town of Dijon by his widow, born Edma Saulnier who had contributed to the formation of the collection.

Born at Lyon's in 1798, Anthelme Trimolet had addicted himself since childhood to the study of drawing and painting. In 1819, he obtained the gold medal of the Paris Salon for his picture *The Laboratory of Docteur Eymard*; yet he still continued to live at Lyon's where he died in 1866 after an honourable artistic career.

A painter of « genre » history and portraits, an engraver in aqua-forte and burin, a sculptor on wood and on ivory, he was above all a collector, searching passionately the works of art of the most diverse sorts. His Museum countains 1900 numbers and is composed besides the pictures, drawings, miniatures, prints, of enamels, ivories, medals, sculptures, pieces of furniture, fayences, goldsmith's art etc. Some first rate pieces of art especially as enamels are to be found in this collection, but the pictures are of singularly unequal qualities and those bearing the greatest names of Italian painting: Verrocchio, Ghirlandajo, Leonardo da Vinci,

Raphaël, are particularly doubtful. One cannot conceal that the works of price are mixed here with a pretty good number of copies, that some paintings are too abundantly restaured for one to find out in them any original character, and that an invariable smooth and careful treatment reunites often together the most opposite tempers. One will be less astonished in remembering that everyone was holding the brush in that family consecrated to the arts, the husband and the wife, as well as the sister (M^{me} Petitjean, born Marie Trimolet a pupil of her brother) and that at that time one thought that the best way to do honour to the masterworks was to imitate them or restore them till they seemed quite new.

We will have several times to discuss the attributions that the Directors of the Museum, by respect for the generous givers, have maintained; gratitude has its duties, but critic has its rights.

(The Room III is consecrated to drawings and stamps which should deserve an attentive study; they are not in our program and we will not mention them).

ROOM IV

Trimolet Museum

(SUIT)

This large hall contains the most important pieces of the collection, enamels, italian fayences, pieces of furniture ; the paintings, saving a very fine exception are of secondary interest.

SESTO (Cesare da), called the Milanese, 1524 †? — milanese.

N^o 18. — *The Virgin and Child.*

Wood : 0,60 × 0,51.

Some rests of beauty are to be found here in the hands of the Virgin and the body of the Child.

FLEMISCH SCHOOL (15th c.).

N^o 56. — *Small Dyptique.*

Wood : 0,18 × 0,29.

On the left side-panel the Christ on the cross and the Magdalen ; on the right side-panel the Virgin supported by Joseph of Arimathie, a fine figure pretty well preserved.

GHIRLANDAJO (Domenico), 1449 †1498 (Ascribed to). — florent.

Coronation of the Virgin.

Wood : 0,36 × 0,29.

It is impossible to make out why this small picture with side-panels has been ascribed to Ghirlandajo.

HELST (Van der), 1613 † 1670 (Ascribed to). — dutch.

N° 49. — *A man's portrait.*

Wood : 0,60 \times 0,54.

This portrait does not lack some pittoresque in its energetical character, yet the thin impaste, the dry execution, the common effect hardly permit to consider it as a work of Van der Helst.

PALMA VECCHIO, 1480 † 1548 (Ascribed to). — venetian.

N° 11. — *Holy Family.*

Canvas : 1,12 \times 0,92.

The picture is good and pretty well preserved; its character is grave, austere and somewhat dull, the heaped up design is rich. Some parts of it are very interesting, particularly the head-portraits of the donors, well characterized and of a strong individualism, the Saint Catherine in the sumptuous costume of a patrician is of an affected distinction and a choised elegance. There are here, sustained by a colouring, deep although lacking warmth, an ensemble of most estimable qualities; they give a real interest to this work whose attribution to Palma Vecchio or even to any painter of the venetian school remains still inadmissible.

MYTENS (Arnold), called the Older, 1541 † 1602. — dutch.

N° 60. — *Portrait of a Young Man.*

Wood : 0,58 \times 0,44.

This portrait was not lacking charm or merit; one may still relish its sweetness of expression, a scrupulous sincerity (the detail of the ear to be noted), but on a

double and enlarged canvas it maintains scarcely anything of the original treatment.

VAN SCHUPPEN, 1669 † 1751. — flem.

N° 74. — *Portrait of a woman*.

Canvas : 0,80 \times 0,63.

Born at Antwerps, dead at Vienna, and having lived in Paris where he was a pupil of Largillière, Van Schuppen may be excused to lack a well-marked personality. He no more bestowed one to his model whose cavalier visage, thick eyebrows, lip shadowed by a black down, should incite to hesitate, (were it not its muslin head-dres), to see here a colonel rather than a canonesse.

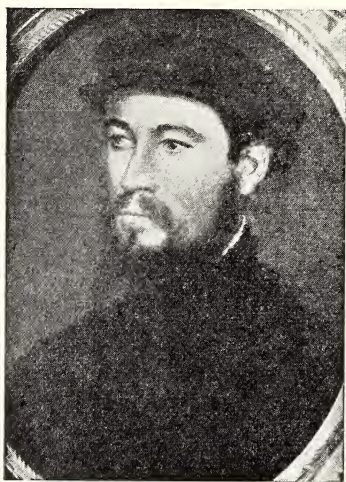
ITALIAN SCHOOL (16th c.) ?

N° 29. — *Christ with ties*.

Canvas : 0,83 \times 0,57.

This morbid Christ with a mystical grim is rather of a spanish character. A firm and delicate modelling, which sets black shadows on greyish fleshs, the violent opposition of the white linen, in natural colours, incite one to connect with the Seville school, this interesting and fine work.



FLEMISCH SCHOOL (16th c.).N^o 84. — *Virgin and Child.*Wood : 0,65 \times 0,49.**CLOUET (François), called Janet, 1500† 1572. — french.**N^o 88. — *Portrait of a young man in black.*Wood : 0,16 \times 0,13.

A work of the most rare quality in which a sharp feeling of life, the penetration of the character, the fluidity of the colour are connected with the impulsive and tender art of Corneille de Lyon rather than with the impeccable mastership of Clouet. The execution of this fine small portrait is extremely delicate, with a very distinguished harmony in which

the blue look, the golden palor of the visage are sustained on the green background by the deep blacks of the toque and vestment.

DAVIDSON (Ezéchiel), 1792 † 18 ? — dutch.N^o 44. — *Allegory.*Canvas : 0,78 \times 0,63.

The fade vulgarity of the bindweep garland which crowns a skull is not redeemed by the quality of the treatment.

FRENCH SCHOOL (17th c.).N° 132. — *Portrait of a Dominican.*Copper : 0,16 \times 0,13.**FRENCH SCHOOL (17th c.).**N° 134. — *Portrait of a man.*Copper : 0,16 \times 0,13.**ITALIAN SCHOOL (17th c.).**N° 84. — *Landscape.***FRENCH SCHOOL (17th c.).**N° 140. — *Children at play.*Canvas : 0.92 \times 1,21.

A rich black-and-white painting which has amplitude and warmth, and also heaviness.

VERROCCHIO (Andrea del), 1432 \dagger 1488 (Ascribed to).

— florent.

N° 27. — *The Virgin and Child between two Angels.*

Wood : 0,89 of diameter.

It is impossible to see here anything but a middling copy, in spite of the signature and of the date (1476) written in roman ciphers.

NETSCHER (Constantin), 1668 \dagger 1722. — dutch.N° 63. — *Portrait of a burgomaster.*Canvas : 0,38 \times 0,28.

The execution is very minute and dry.

BONIFAZIO VERONESE, 1491 † 1562. (Ascribed to) —
venetian.

N° 3. — *Virgin and Child, Saint John the Baptist
and Saint Sebastian.*

Canvas : 0,90 × 1,48.

If the attribution to Bonifazio Veronese is most uncertain, the work belongs nevertheless to the Venetian school. Its characters are very recognizable in the amplitude of the style, the fine warmth of the colouring, the popular type of the Virgin and the familiar attitudes without any ceremony. One finds here abundance with some negligence and some dullness in the somewhat careless execution.

ROMAN SCHOOL (16th c.).

N° 33. — *The Virgin and Child.*

Wood : 0,45 × 0,35.

ITALIAN SCHOOL (16th c.).

N° 37. — *The Virgin, Child, and Saint John.*

Wood : 0,85 diameter.

VERELST (Pieter), about 1618 † after 1668. — dutch.

N° 77. — *Portrait of a woman.*

Wood : 0,67 × 0,57.

This painting is very wasted ; the picturesque effect and a frank resolution of colouring only remain.



ROOM V

Trimolet Museum

(SUIT)

SOLDINI (painted in 1756). — italian.

N° 20. — *Plays of Loves*.

Canvas : 0,41 \times 1,05.

An amiable clear and easy decoration.

THE GAROFALO (Tisi Benvenuto) 1481 \dagger 1559 (Ascribed to). — ferrarese.

N° 26. — *The Virgin and Child*.

Wood : 0,28 \times 0,22.

A good copy after a charming graceful and elegant original.

MEMLING (Hans), 1435 \dagger 1494 (School of). — flem.

N° 57. — *The Virgin and Child*.

Wood : 0,52 \times 0,38.

One finds here no trace of Memling's sweetness, no more than the elegance of his style or the sumptuous

cleverness of his handling. Nevertheless this small panel



relatively well preserved does not lack interest. This painting is timid and the dull colouring is weak, but there is candour in its devout awkwardness, a grave tenderness in the pretty movement of the Virgin who leans her cheek on the head of the child squatting on her knees as a chilly bird. There is also a delicate beauty in the long pale hands, and everywhere an absolute purity, a freshness of soul which redeems the awkward-

ness of the drawing and poorness of the execution.

GREUZE (Jean-Baptiste), 1725†1805 (After). — french.

N^o 93. — *Head of a young woman.*

Canvas : 0,36 × 0,27.

A grey and timid copy with the merit of an expression sentimentalism.

VAN LOO (Charles-André), called Carle Van Loo, 1705†1765. — french.

N^o 103. — *A man's portrait.*

Canvas : 0,49 × 0,36.

This rapid and somewhat dull sketch shows decision and authority. The red coat the blue collar and the cocked hat beloken an officier of the Swiss-guards.

CLOUET (François), called Janet, 1500† 1572 (After). — french.

N^o 89. — *Portrait of Elisabeth of Austria, Queen of France, wife of Charles IX.*

Wood : 0,27 × 0,22.

This is but a copy minutely executed.

DIEPENBEECK (Abraham Van), 1596† 1675. — flem.

N^o 46. — *The Virgin and Child in a wreath of flowers.*

Copper : 0,62 × 0,48.

This sort of design ordinarily takes out its principal agreeableness from the fine execution of the wreath of flowers which is scarcely ever from the same hand as the central subject. Here, on the contrary the Virgin and Child are far superior to the dryly treated flowers.

ROSLIN (Alexandre), 1718† 1793 (Ascribed to). — french.

N^o 114. — *Portrait of the Queen Marie-Antoinette.*

Canvas : 0,59 × 0,48.

A flat and dull reduction of an official portrait.

DUCK or LE DUCQ (Jean), The Hague 1636† 1695, pupil of Paul Potter — dutch.

N^o 47. — *Guard-house.*

Wood : 0,32 × 0,23.

Some movement and brilliancy with some vulgarity.

ASSELYN (Jan), 1610 † 1660. — dutch.

N^o 39. — *Landscape of Italy*.

Canvas : 0,56 × 0,73.

There is amplitude in this painting and a pretty golden haze ; unluckily the relations between light and shade are in disaccord on account of the wear of the picture ; the figures, more solidly painted, have been more resisting and put some heaviness on the nearly vanished backgrounds.

FRENCH SCHOOL (17th c.).

N^o 139. — *Christ on the Cross*.

Canvas : 0,84 × 0,56.

A dark and heavy painting, but with a true religious feeling, the Magdalen prostrated at the foot of the cross shows a sincere fervour in her rustic ugliness.

ITALIAN SCHOOL (17th c.) (Ascribed to).

N^o 34. — *Christ on the Cross*.

Copper : 0,32 × 0,25.

The attribution to Italy and to the 17th century is doubtful. We should willingly see here a flemish work of the second half of 16th century.

POTTER (Paul), 1625 † 1664 (Ascribed to). — dutch.

N^o 68. — *Landscape with cattle*.

Wood : 0,22 × 0,31.

A small minutely treated picture in Paul Potter's manner, but not of his own hand.

RUYSDAËL (Salomon), 1605 † 1670 (Ascribed to). — dutch.

N^o 73. — *Dutch landscape*.

Canvas : 0,69 × 0,46.

Water, boats, a mill in the distance, reddish buildings on a cloudy sky are certainly congenial to Salomon Ruysdaël's taste, but his touch has seldom been so heavy and his impaste so copious.

GUDIN (Théodore, baron), 1802 † 1880. — french.

N^o 96. — *A sea-piece*.

Canvas : 0,40 × 0,63 (dated 1840).

Cold and satin like in pearl-grey and pigeon's neck colourings.

WOUWERMAN (Philippe), 1619 † 1668 (Ascribed to). — dutch.

N^o 80. — *Return home after a hunting*.

Wood : 0,39 × 0,57 (Bears the initials T. L. W.).

SOLIMENE (Francesco), called *Abbate Ciccio*, 1657 † 1747. — napolitan.

N^o 25. — *Assumption of the Virgin*.

Canvas : 8,71 × 0,47.

Here is at last a good painting freely conceived, boldly treated, and we may admire it in complete security after having hesitated before so many approximative works between imitation or copy. No matter if the figures rea



low, if the relations between shade and light are somewhat arbitrary and if the colour is very smothered. All this vanishes in front of the great impulsion, the great and wild tumult. The Virgin is carried off by the angels in a wave of light the astounded apostles shout; all is stirring in the sky and on the earth; the effect is produced. This violent painter is skilful; this frantic man is a Neapolitan.

PETITJEAN (M^{me}), born Marie **TRIMOLET**, 1795 † 1831.
— french.

N^o 110. — *The two sisters.*

Canvas : 0,62 × 0,53.

An honourable painting, the style of which is thoroughly out of fashion.

HAMILTON (Th. Guillaume Van), 1668 † 1754. — flem.

N^o 48. — *Plants, Reptiles and Insects.*

Canvas : 0,57 × 0,45.

In the painter's usual style but which does not show his best qualities.

SOLIMENO (Francesco), 1657 † 1747. — napolitan.

N^o 24. — *Death of Saint Joseph.*

Canvas : 0,71 × 0,48.

Most inferior to the Assumption of the Virgin. The touch is cottonlike and the colouring dull and heavy.

FRENCH SCHOOL (17th c.).

N^o 131. — *A man's portrait.*

Canvas : 0,49 \times 0,37.

This delicious portrait is a mystery, its author remaining unknown. The head sweetly modelled, charming, enigmatical, issues from the shadow, with a faint smile about the mouth, and a caressing look. There is here feeling, distinction, delicacy and a handsome touch, soft lights and warm mezzo-tints. We should willingly see in this portrait a work of the time of the Regency rather than of the 17th century. But what about the name? Tournières, Tocqué, Grimou? There is room for conjectures.



FRENCH SCHOOL (17th c.).

N^o 142. — *Christ on the Cross.*

Wood : 0,48 \times 0,37.

The whole interest of this small picture is in the landscape, a view of a fortified town near a river. The work belongs likely to the 16th century.

DUTCH SCHOOL (18th c.) (Ascribed to the).N^o 83. — *Interior of a Stable.*

Wood : 0,58 × 0,83.

Rather a good production of the « Lyonnaise » school in the first third of the 19th century.

KOBELL (Jean), called the old 1779 † 1814. — dutch.N^o 54. — *Landscape.*

Wood : 0,35 × 0,46.

A good small picture, the composition of which repeats with some skill, well-known effects. The execution is careful and delicate.

FRENCH SCHOOL (18th c.)N^o 82. — *A Horsepond.*

Wood : 0,24 × 0,31.

OMMEGANCK (Balth-Paul), 1755 † 1826. — dutch.N^o 64. — *Landscape with Cattle.*

Wood : 0,40 × 0,51.

OOST THE OLDER (Jacob Van) (After), 1600 † 1671. — flem.N^o 65. — *Head of a Young man.*

Canvas : 0,58 × 0,47.

A copy after a fragment of a very interesting work in Lyon's Museum.

SOLARIO (Andrea), 1460 † 1530. — milanese.N^o 19. — *Holy Family.*

Wood : 9,53 × 0,45.

Nothing more contrary to the style and execution of

Andrea Solario than these distorted lines and complicated draperies with contrasted reflexions.

RENIÉ (Nicolas), 1808 † 18... — french.

N^o 112. — *Interior of a Country-Yard.*

Canvas : 0,22 × 0,27.

A small picture dated 1840 half-way from Decamps and Le Poittevin.

BASSANO (Jacopo da Ponto), 1510 † 1592 (After). — venetian.

N^o 13. — *Adoration of the Shepherds.*

Marble : 0,50 × 0,37.

DOLCI (Carlo), 1616 † 1686 (After). — florent.

N^o 5. — *Pietà.*

Wood : 0,45 × 0,37.

FONVILLE (Nicolas-Victor), 1805 † 1856. — french.

N^o 94. — *A Site in Dauphiné.*

Canvas : 0,32 × 0,49.

A genuine attempt at sincerity, well-drawn plans, very accurate relations between light and shade.

NETSCHER (Gaspar), 1639 † 1684 (Ascribed to). — dutch.

N^o 62. — *The Message.*

Wood : 0,43 × 0,36.

MONNOYER (Jean-Baptiste), 1634 † 1699 (Ascribed to). — french.

N^o 107. — *Flowers.*

Canvas : 0,64 × 0,80.

RUYSDAËL (Jacob), 1628 † 1682 (Ascribed to). — dutch.

N° 72. — *Landscape*.

Wood : 0,38 × 0,58.

One cannot admit this to be of Ruysdaël, but some real qualities permit to see here a pretty good work of a second-rate master.

BORDONE (Paris), 1500 † 1570 (Ascribed to). — venetian.



N° 4. — *Portrait of a Woman*.

Canvas : 0,46 × 0,37.

A replication or a copy. Ruined as it is, it still preserves some gracefulness and a vague morbidness.

MAZZOLINI (Lodovico), called **Mazzolini da Ferrara**, 1480 † between 1521 and 1530. — ferrar.

N° 9. — *The Christ with the Reed*.

Wood : 0,60 × 0,49.

Several repetitions of this Christ are known ; not exactly copies, the authors having painted with their own temper and sometimes carrying into their works

various alterations. The execution is here very soft with rather too dark shadows.

NAVARETTE (Jean-Fernandez), called El Mudo, 1526 † 1579. — spanish.

Nº 85. — *Holy Family.*

Canvas : 0,59 × 0,65.

A beautiful savoury and powerful picture in the best spanish manner, with grandeur in the familiar and originality without

effort; most perfectly natural and supremely easy. One recognizes the disciple of Titian in the rich colouring but the spanish style appears plainly in



the bringing in of fresh and nacerd tints, amidst the dark and warm harmonies of the vigorous colours; an union of tenderness and passion in which is marked the taste of romanesque without insipidity or emphasis. This handsome graceful manly and wholesome work is in a perfect state of preservation.

LORENZO LOTTO, 1480 † 1554 (Ascribed to). — venetian.

Nº 32. — *Holy Family.*

Canvas : 0,59 × 0,89.

One cannot guess by which reason this gathering of sul-

len persons, who seem as if carved in box-tree and ivory, has been ascribed to Lorenzo Lotto. The conception does not lack some nobleness, but nothing reminds here of the sharp fancy, the tender grace of one of the most seducing painters among the Venetian masters. On the contrary, this picture shows great analogies with the works of Marco Marziale, born at Venice in the beginning of the 16th century. The likenesses in the style and figures are striking ; the Saint Catherine seen here sideface in the right is to be found in a Deposition from the cross which was a part of Crespi Gallery in Milano now dispersed.

FRANCIA (Raibolini-Francesco), about 1450 † 1517
(Ascribed to). — bolon.

N° 14. — *The Virgin and the Child.*

Wood : 0,68 × 0,54.

This painting is of a fine colour with a warm patina, due to the time ; the execution is pretty good, but in spite of the signature « Francia Aurifex », the original stamp is not obvious.

HOBBEEMA (Meindert), 1638 † 1709 (Ascribed to). — dutch.

N° 51. — *Landscape.*

Wood : 0,43 × 0,35.

A good small picture of the dutch school with deepnes s and a pretty feeling of the close of a day.

DEMARNE, 1744 † 1829. — french.

N° 105. — *Return to the farm.*

Wood : 0,25 × 0,34.

The execution is smooth and cold in the taste of pain-

things on china-ware ; a good effect of light on the white cow in opposition with the grey stormy sky.

BELLINI (Giovanni) 1427 † 1516 (Ascribed to). — venetian.

N^o 2. — *The Virgin and Child.*

Wood : 0,57 × 0,48.

One may taste here but the charme of the design, the execution being meanigless and very flat.

VAN DAËL (Jean-François), 1764 † 1840. — flem.

N^o 43. — *Flowers in a vase.*

Canvas : 0,77 × 0,60.

A conscientious yet very tedious work ; the flowers are heavily and gracelessly heaped up.

RUBENS (Peter-Paul), 1577 † 1640. — flem.

N^o 71. — *Portrait of Isabelle Brandt, his first wife.*

Canvas : 0,86 × 0,70.

This work is most handsome and broadly treated ; Rubens's hand is to be recognized, not only in the acute look, in the suppleness of the fleshs, but also in the relief of the face which stands out without any artifice.



One may regret the faulty opacity of the black garments, some heaviness in the execution of the brocard, and too much softness in the treatment of the architectures, but these are petty defects, by which one may observe that the picture has sustained some alteration's but they neither alter the real interest and the

real beauties of the work.

PANETTI (Dominique) 1460 about †1530 (Ascribed to).
— ferrar.

N^o 31. — *Holy Family*.

Wood : 0,61 × 0,58.

RAPHAEL (Santi Raffaëlo) 1483 † 1520 (After). — rom.
N^o 17. — *Holy Family*.

Canvas : 0,60 × 0,49.

A copy after the Holy Family at Naples.

LORENZO LOTTO, 1480 †1554 (Ascribed to). — vene-
tian.

N^o 52. — *Portrait of a woman*.

Wood : 0,36 × 0,28.

This half-length, firmly drawnd and delicately model-

led portrait, unluckily, is somewhat worn. It has been formerly ascribed to Holbein and is now given to Lorenzo Lotto. None of these ascriptions seem to be satisfactory; we should willingly see here, half-way from German and Italian painting, Jacopo de Barbari, born in Venice between 1440 and 1450 and who worked a long while for the Emperor Maximilian, before entering the service of Margaret of Austria the regent of the Low Countries. His works scattered in Berlin, Dresden, Vienna and Naples museums, offer great conformities with the portrait in « Trimolet » museum.



VAN DER HEYDEN (Jean), 1637†1712 (Ascribed to). — dutch.

N° 50. — *A View of Rotterdam*.

Wood : 0,31 × 0,42.

One finds here the signature of Van der Heyden but not his customary perfection.

FRA BARTOLOMEO, 1473†1517 (Ascribed to). — florent.

N° 1. — *Holy Family*.

Wood : 0,71 × 0,54.

The grace and nobleness of the design permit to ascribe

without unlikeliness this work to Fra Bartolomeo ; the execution is more doubtful, although some pieces, particularly the charming figure of Saint John the Baptist are worthy of a master.

ANTONIO MORO, 1512 or 1525†1581. — dutch.

Nº 58. — *Portrait of a Man and of a Child.*

Wood : 0,80 × 0,64.

The panel is and in decay, split but nevertheless it preserves a real strength and beauty. A powerful life flows from the red-haired man who strikes the keys of an instrument of music, leaning backwards in laughing broadly ; pale and fair, a child's head lifts towards him an extatic look. The work is superb with unexpected delicacies which are united to its original haughtiness.



SOLDINI (painted in 1756). — italian.

Nº 23 — *Children at play.*

Canvas : 0,36 × 1,12.

Painting over the door of an amiable taste of decoration. Bare children are playing in a blue landscape.

Side of the windows :

COURDOUAN (Vincent), 1810 † 1893. — french.

N^o 90. — *Sunset*.

N^o 91. — *A gust on the sea*.

Pastels : 0,32 × 0,47.

SICARD (Louis-Apollinaire), 1807 † 1881. — french.

N^o 116. — *Flowers*.

N^o 117. — *Fruits*.

Two pastils whose rendering attain at an icy perfection.

M^{me} **TRIMOLET (born Edma SAULNIER)**, 1801 † 1878. — french.

N^o 124. — *A Young Girl*.

Setch : 0,45 × 0,38.

TRIMOLET (Anthelme), 1798 † 1866. — french.

N^o 122. — *The Revery*.

Canvas : 0,45 × 0,39.



ROOM VI

Trimolet Museum

(SUIT)

LEPRINCE (Jean-Baptiste), 1733 † 1781. — french.

N° 102. — *A Young woman asleep.*

Wood : 0,29 × 0,22.

This gracious design has been popularized by engraving under the title « The spanish conversation » ; the dry and minute execution prevents from seeing here anything but an agreeable copy.

GUINDRAND (Antoine), 1801 † 1843. — french.

N° 99. — *A sunset effect.*

Canvas : 0,22 × 0,31.

A bright small sketch in which the variations of the light are studied in their delicacies and in their violences ; a large and fiery execution, a fine and full impaste enamelled by time. Guindrand resembles narrowly to Ravier ; both are « Lyonnais » and both are fond of dramatic skies and uncommon colourings.

VINCI (Lionardi da), 1452 † 1519 (Ascribed to). — milanese.

N° 28. — *The Virgin and Child.*

Canvas : 0,55 × 0,45.

This work does not lack some interest ; pretty well

preserved, it has not over darkened. It proceeds from Leonard; the head of the Virgin is directly borrowed to one of his creations, but the influence of Sodoma is also to be found, particularly in the Child with too lengthy limbs and of a rather affected suppleness.



NONNOTTE (Donatien), 1707†1785. — french.

N^o 108. *Portrait of a Woman*.

Canvas : 0,80 × 0,70.

Born at Besançon and dead at Lyon, Nonnotte always kept the provincial character. The dainty mundanities did not suit him. Nothing so dry and flat as this portrait of a woman, awkwardly clothed as a shepherdess and gathering a nosegay in her garden. There is some talent in the execution of the breast and of the arms, of the gauze and clear stuffs; but that talent is stiff, without grace or life.

SWEBACH (Jacques-François), called **SWEBACH OF THE FOUNTAINS** 1769†1823. — french.

N^o 119. — *A Harbour*.

Canvas : 0,32 × 0,40.

This charming, small picture, fair and golden, supple and vivacious is besides perfectly well preserved.

WYCK (Thomas), 1616 † 1677. — dutch.

N^o 133. — *The Lace-Maker*.

Canvas : 0,38 × 0,32.

The lighting is pretty good but the touch is heavy. No trace is to be found here, particularly in the still-life, of the minute practice of the dutch second-rate masters in the 17th century.

HUGTENBURG (Johan Van), 1646 † 1733. — dutch.

N^o 53. — *A Battle*.

Canvas : 0,72 × 1,01.

Some movement, a tumultuous sky on a landscape not lacking grandour, brilliancy but very spoiled by restorations.

DUGHET (Gaspard), called le Guaspre, 1613 † 1675. — french.

N^o 93. — *Landscape*.

Canvas : 1,00 × 1,25.

A sincere taste for noble attitudes is the principal merit of this composition, abounding in tedious repetitions ; a dark, heavy and without interest.

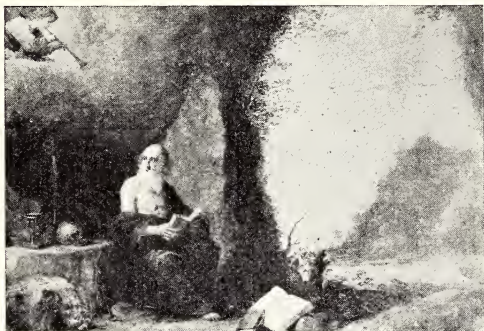
TENIERS THE YOUNGER (David), 1610 † 1690 (Ascribed to). — flem.

N^o 76. — *Vision of Saint Jérôme*.

Copper : 0,36 × 0,49.

A fine small picture very well preserved. The arrangement is good, the execution is brilliant. But one cannot admit it to be a work of Teniers ; not only because Saint Jérôme, a noble, elegant and dainty

old man, and the delicious little angel blowing the trumpet in a glory, did not offer not the least analogy with his customary types, but it is much rather because of the exaggerated colour of the red cloak which has no relation with the rest and puts in disac-



cord the delicate fairness of the background and of the surrounding. This unmerciful redness which overwhelms everything, destroys the harmony of the painting: Teniers is far too subtle a colorist to have ever committed such a heavy blunder.

NESTCHER (Gaspar), 1639 † 1684 (Ascribed to). — dutch.

N^o 61. — *Gift to Venus*.

Canvas : 0,51 × 0,41.

A rich composition, dull colouring and dry execution ; the figures stand out in arbitrary colours on the wasted background.

PETITJEAN (M^{me}) born Marie **TRIMOLET**, 1795 † 1831. — french.

N^o 109. — *Portrait of M. Trimolet the father*.

Canvas : 0,71 × 0,58.

An honourable family portrait, in which are sincerity and sweetness.

BERGHEM (Nicolas), 1624 † 1683. — dutch.

N° 40. — *The horsepond.*

Wood : 0,26 × 0,32.

This small picture is in a pretty good state and not wanting in originality; one may hesitate in seeing here an original work.

LANCRET (Nicolas), 1690 † 1743 (Ascribed to). — french.

N° 101. — *Scenery in a park.*

Canvas : 0,33 × 0,30.

This dark colour, the heavy lights, the hard execution are not much in the taste of Lancret; nevertheless there is here some brilliancy and some delicacy in the half-tints.

KOEKOEK (Bernard Corneille), 1803 † 1862. — dutch.

N° 55. — *A winter scene.*

Canvas : 0,48 × 0,63.

SICARD (Louis Appollinaire). 1807 † 1881. — french.

N° 118. — *Flowers.*

Canvas : 0,83 × 0,55.

These flowers are minutely copied, with a security in the drawing, very estimable but having no room for fancy and lacking any free interpretation of nature.

TENIERS THE OLDER (David), 1582 † 1649. — french.

N° 75. — *A snow landscape.*

Wood : 0,34 × 0,55.

An excellent effect of winter atmosphere in which the naked boughs are of a very true colour on the whiteness of the ground and the grey sky.

NUZZI (Mario), called **Mario di Fiori**, 1603 † 1673. — roman.

N^o 10. — *Fruits*.

Canvas : 0,58 × 0,69.

Warmth and breadth, yet summarily treated.

VERWÉE (Louis-Pierre), 1804 † 1877. — flem.

N^o 78. — *Landscape and cattle*.

Canvas : 0,76 × 0,89.

A pupil of Verbœckoven, inferior to his master.

DENIS (Pierre-Jos.), a scholar at Antwerp's academy in 1773. — flem.

N^o 45. — *Flowers*.

Canvas : 0,58 × 0,47.

The treatment is very pretty, light and free, wholly in clear tints.

BOTH (Andrew and John), towards 1610 † 1650.

N^o 41. — *Italian landscapes*.

Wood : 0,51 × 0,62.

The design is agreeable but the painting is ruined.

RAPHAEL (Santi Raffaello), 1483 † 1520 (After).

N^o 16. — *The Madonna of Loretto (a copy)*.

Wood : 0,88 × 0,65.

FRENCH SCHOOL (18th c.). (Ascribed to).

N^o 136. — *The promise.*

N^o 137. — *The reproaches.*

Wood : 0,31 \times 0,23.

Certainly not of Louis the XV's time but in Louis the XV's style, adapted in the taste of the Second Empire period. The costumes seem of amateur disguisements for the stage ; the thoroughly modern execution is delicate in its greyish tones.

GUIDO (Reni), 1575 \dagger 1642 (Attributed to). — bolonese.

N^o 15. — *The triumph of Venus.*

Canvas : 0,86 \times 1,18.

Very likely a good copy executed towards the end of 18th c. with a good comprehension of the style, a clear and fair colouring but a flat and summary treatment.

DUCLAUX (Antoine), 1783 \dagger 1868. — french.

N^o 92. — *Landscape with cattle.*

Canvas : 0,49 \times 0,75.

One finds in this canvas the customary qualities of the « Lyonnaise » school, a serious study of the grounds, a very right sense of the light, precision, sincerity, but a rather heavy execution.

MARATTA (Carlo), 1625 \dagger 1713 (Ascribed to). — roman.

N^o 8. — *The Virgin and Child.*

Canvas : 0,70 \times 0,57.

A sweetish colouring, a mellow treatment and no original accent ; yet the amplitude of the lines, and a good conception of the light still remain.

TRIMOLET (**M^{me}**), born Edma SAULNIER, 1801 † 1878.

N^o 127. — *Still-life*.

Canvas : 0,36 × 0,28.

A work of youth dated « septembre 1822 », sincere and simple.

POORTER (**Guillaume de**) (17th c.). — dutch.

N^o 66. — *The Trial of a Witch*.

Canvas : 0,59 × 0,84.

There is movement in this composition and also a Rembrandt like dramatic in which the effects of light are playing the principal part ; but the opaque shadows, the cold lights, the touch heavy and lacking expression are not congenial to the master's teaching.

RONNER (**M^{me} Henriette**), 1821 † ? . — dutch.

N^o 70. — *A cat watching a Mouth*.

Canvas : 0,68 × 0,56.

A sentimental and easely understood subject ; the treatment is of the same kind, summary and aiming at effect.

TRIMOLET (**M^{me}**), born Edma SAULNIER, 1801 † 1878. — french.

N^o 126. — *Still-life*.

Canvas : 0,45 × 0,36.

An abuse of philosophical intentions in the composition. The skull crowned with golden paper, the hour-glass, the laurel-branches make one think of the worst common-place topics of oratorical style ; nevertheless the painting is pretty good. .

MOREELSE (Paul), 1571†1638 (After). — dutch.

N^o 59. — *Flemish Lady*.

Canvas: 0,63 × 0,53.

A good copy from an excellent original in Lyon Museum.

JULES ROMAIN (Pippi Giulio), 1492†1546 (Ascribed to).

— roman.

N^o 12. — *Young Woman*.

Wood: 0,68 × 0,54.

One finds a fine artistic taste, a real distinction of style in this half length woman figure; the modelling is firm and delicate with rather black shadows.

CUYP (Albert), 1620†1691. — dutch.

N^o 42. — *Landscape*.

Canvas: 0,41 × 0,57.

One may hesitate in seeing here a genuine work of Albert Cuyp. The composition and lighting do not diverge from his manner, but the cows are heavily treated and in no connection with the weakness of the background. Nevertheless the quality of the atmosphere, the free execution of the small figures in the boats are better than a copist's work.

GUDIN (Théodore, B^{on}), 1802†1880. — french.

N^o 97. — *A Sea-piece*.

Cartoon: 0,38 × 0,32.

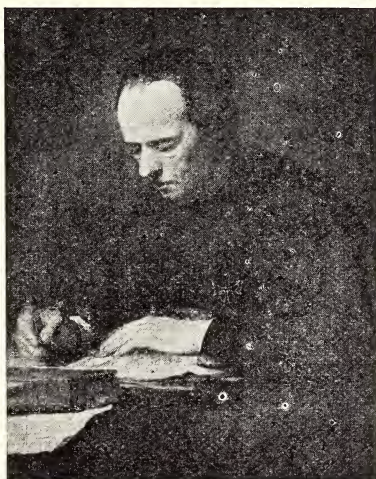
A simple study of a fishing boat more freely and less coldly treated than his elaborate pictures.

VOIRIOT (Guillaume), 1723 † 1796.

N^o 129. — *Portrait of a Man.*

Canvas : 0,82 × 0,70.

This portrait of an ecclesiastic, a member of a religious order, the badge of which he wears on his breast, is one of the most powerful, one of the most striking works in the Museum possession. The light, cast on the face and on the hands sets in a vigorous modelling the enormous forehead; the large square nose, the thick-lipped mouth and the slanting chin, the eyes absorbed in their confection of a red-chalk drawing are hidden by the lowered eyelids; on the table a round snuff-box, an old book with



a shattered back, and an unfolden letter on which one reads: « Voiriot painted me without my lending myself ». What follows is undecipherable including the signature, but if Voiriot does not reveal the name of the personage, he paints him from life, hearty and humorous in his wholly intellectual ugliness. The piece is magnificent, with a richness of impaste, and sincerity of accent which has undergone no alteration.

ITALIAN SCHOOL (?) (18th c.).N^o 36. — *A man's portrait.*Canvas : 0,77 \times 0,62.

One cannot make out by which reasons this portrait has been given to the italian sc. It is heavily drawnd, without amplitude or fancy but conscienciously studied in the manner of Wyrsh. One may read this inscription on the background : « Capitaine Valenti pinxit, 1773. »

POTTER (Paul), 1625 \dagger 1654 (Ascribed to). — dutch.N^o 69. — *Landscape and cattle.*Wood : 0,34 \times 0,42.

A good and carefully studied small copy.

WOUWERMAN (Philippe), 1619 \dagger 1668. — dutch.N^o 79. — *Departure to hunting.*Wood : 0,33 \times 0,42.

If this has ever been an original, scarcely nothing remains of it.

GUÉRIN (Pierre-Narcisse, B^{on}), 1774 \dagger 1833 (Asc. to).
— french.

N^o 98. — *Anacreon.*Canvas : 0,95 \times 1,38.

A very distinguished production of the most academical and cold art wholly fettered by arbitrary rules in which life is frozen. It seems difficult now-a-day to

enjoy it, but one may not, without showing a narrow taste,

refuse to acknowledge in this work richness of design, elegance of the figures and a clever treatment of the details.

MANGLARD (Adrien), 1695 † 1760. — french.

N^o 104. — *The Shipwreck*.

Canvas : 0,98 × 1,25.

Born at Lyons and dead at Rome, Manglard was the master of Joseph Vernet. With a darker colouring and a heavier touch, one finds in his works the easiness in picturesque invention, the skill in setting fanciful dramas in which his famed disciple found his greatest successes.

TRIMOLET (Anthelme), 1798 † 1866. — french.

N^o 121. — *A man's portrait*.

Canvas : 0,28 × 0,18.

Small portrait dated 1840 in the manner of Boilly and not at a far distance from him.

MIGNARD (Pierre), 1610 † 1695 (Ascribed to). — french.

N^o 106. — *Portrait of a young woman*.

Wood : 0,23 × 0,18.

This painting under a good patina does not lack some ableness, but it seems difficult to ascribe it to Mignard whose modelling is more copious and more soft with darker shadows. We would willingly consider it as a work of the provençal painter Fauchier.

TRIMOLET (Anthelme), 1798†1866. — french.

N^o 120. — *Portrait of his father and mother playing at cards.*

Canvas : 0,38 × 0,31.

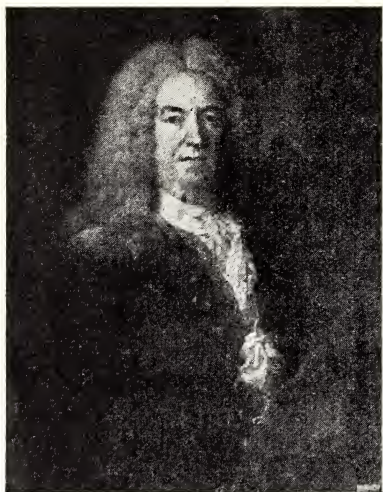
An amiable intimacy prevails through this small picture in which the expressions are finely observed; the light is delicate and the touch firmer than in the other works of this artist.

LARGILLIÈRE (Nicolas de), 1656†1746. — french.

N^o 113. — *A man's portrait.*

Canvas : 0,79 × 0,63.

This very handsome portrait is not only the brilliant representation of a flourishing face, and of a gorgeous



apparel; red cloak with gilded lace, golden waist-coat, black velvet coat sprinkled over with powder from the wig. Largillière has applied here his sumptuous handling to an intimate study of his model showing the small features drawn in the fatness, the double-chin spread on the cravat, the hardness of the eye in the cheerly flesh, on which the epicurian character is so

well marked. The fresh and savoury painting is of the best quality.

VESTIER (**Antoine**), 1740†1824 (Ascribed to). — french.

N^o 128. — *Portrait of Voltaire*.

Canvas : 0,91 × 0,71.

This dry painting and this dull face do but little honour to Vestier and to Voltaire.

Above the doors :

SOLDINI (painted in 1755). — italian.

N^o 21. — *The Swing*.

N^o 22. — *The Pleasures of fishing*.

Canvasses : 0,39 × 1,13.



ROOM VII

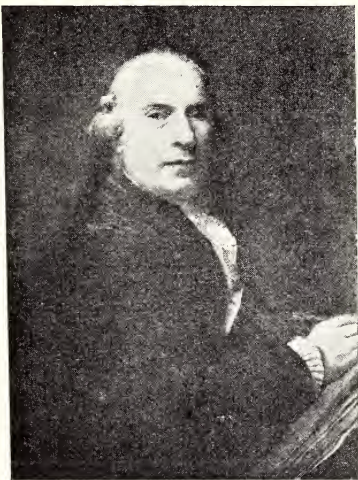
Devosge Collection

1850

This collection which includes about fifty paintings and as many drawings was bequeathed to the Town in 1850 by Anatole Devosge (born and dead at Dijon 1770-1850), son of François Devosge to whom he succeeded in 1811 as director of the Fine-arts school. A pupil of his father and of David, he was endowed with a fine artistic temper as disclosed by his small sketches of an inventive taste and free and straightforward execution ; but he should have feared to do but little honour to his masters and desert their thacieng if he had failed to constrain himself frequently to an ostentations style. In his enormous, declamatory pictures, his natural qualities are stifled by the faults of the system, carried to its worst. The whole of the collection reveals a very sure taste, delicate and sensitive to the virtue of style and execution. Nearly all here deserves attention and many pieces of rare qualities are to be met with.

Before reviewing them we shall first stop before the magnificent portrait of François Devosge (1732-1811) (the

founder of the Fine-Arts Academy and of Dijon Museum), painted by Prud'hon, his pupil. This is the master-piece of the collection and its fair harmony radiates on the whole room. Prud'hon gave much authority to the lion-like head of his old master; a respectful and faithful disciple, he masterfully described the square and strong structure of the face, the fine mouth, the small eyes swollen by age and long labours. He has treated carefully the short and fat hands, sketching a design, the shirt-frill, and



plaited lawn ruffles, the black velvet coat lined with white satin. He described the whole of his model with a rapid and decisive touch, a smooth impaste in which the lights are golden and the shadows warm and transparent. Unity of colouring combined with a fine play of shade and light in powerful and sweet harmony. This portrait is one of the most beautiful Prud'hon ever painted.

DEVOSGE (Anatole), 1770 † 1850. — french.

Nº 666. — *Saint Bernard reconciling Guillaume duc of Aquitaine with the Bishop of Poitiers.*

Canvas : 1,12 × 1,43.

This canvas (placed above the door of Room VI) is the last work of Anatole Devosge, who, when dying left it

unfinished. It is a mere image, cold and dull and sourly coloured.

PRUD'HON (Pierre), 1758 † 1823. — french.

N° 702. — *God disintricating the Chaos.*

0,31 × 0,42.

A beautiful small sketch which has unfortunately overdarkened ; a superb flight of the Angels carrying off the everlasting Father who commands the elements with his two arms stretched out.

DEVOSGE (Anatole), 1770 † 1850. — french.

N° 669. — *Anacreon singing his poems.*

Sketch. — Canvas : 0,30 × 0,32.



One should be induced to see in this small sketch rather than the influence of David, the one of his rival Baron Regnault to whom Devosge seems to have borrowed his taste for ample and somewhat

heavy forms, in which he seeks life rather than style and sensuality rather than sublim. He fears not to render the movements more supple and to make use of the chiaroscuro in which the stiffness of the drawing gives

way, but his touch remains heavy and his impaste too thick.

LE DOMINIQUIN (Zampieri Domenico) (After), 1581
†1641. — bolon.

N^o 722. — *The Triumph of Love.*

Canvas : 0,35 × 0,29.

A copy or a fragment in a pretty decorative taste and amiable fancy.

CARRACHE (Annibal), 1560 † 1609. — bolon.

N^o 651. — *The Virgin, Child and Saints.*

Canvas : 0,30 × 0,26.

The composition is singular; the figures are crowded in a diversity of proportions unsufficiently justified by the various grounds. It is likely a system rather than inexperience of the author, in reason of the qualities of handling which are to be found in the painting, beauty of the coloring, strength of the relations between shade and lights.

DEVOSGE (Anatole), 1770 † 1850. — french.

N^o 668. — *Aglaure tormented by Envy.*

Canvas : 0,25 × 0,32.

A fine small sketch inspired after Prud'hon and conceived in a franck taste for picturesqueness. The heaviness of the execution is in accord with the strong opposition of the night gleam and contrives to the effect.

ITALIAN SCHOOL (16th c.) (Ascribed to).

N^o 736. — *Holy Family.*

Canvas : 0,42 × 0,34.

Rather of the french school and of the 17th century.

MIEREVELT (Michel), 1567 † 1641. — dutch.

N^o 695. — *A woman's portrait.*

Wood : 0,61 \times 0,47.

A fine portrait somewhat worn out but which keeps some character in its sweetness ; one may read on the background : anno 1623 ætatis suæ 37.

LEMOTTES (J. F. B.) ? — dutch ?

N^o 692. — « *Trompe-l'œil.* »

Canvas : 1,16 \times 0,89.

One knows nothing of this painter who luckily for him took the precaution to sign his work. He even designed the person to whom the picture was destined on an envelope where is written : « To Monsieur Diego Saldago (Amsterdam). » The picture is too large and its execution very heavy.

JOUVENET (Jean), 1644 † 1717 (Ascribed to). — french.

N^o 726. — *The Deposition.*

Canvas : 0,58 \times 0,42.

It seems difficult to ascribe to Jouvenet this brilliant sketch ; we should rather be induced to consider it to be a free copy executed perhaps by Devosge himself in the beginning of the 19th century.

FRENCH SCHOOL (18th c.).

N^o 723. — *A Basket of fruits.*

Canvas : 0,61 \times 0,63.

The execution of the grapes is excellent, the colouring is rather too dark.

CHAMPAIGNE (Philippe de), 1602 † 1674. — flem.

N^o 655. — *Two men's heads.*

Canvas : 0,42 × 0,54.

This magisterial study is of a strength, amplitude, and freedom, worthy of Philippe de Champaigne when indulging in his natural genius.



FLEMISCH SCHOOL (17th c.).

N^o 727. — *Landscape with Cattle.*

Wood : 0,20 × 0,25.

The freedom of the treatment and the freshness of the coloring give some interest to this small rough sketch.

DEVOSGE (Anatole), 1770 † 1850. — french.

N^o 670. — *Education of Camille.*

Canvas : 0,32 × 0,27.

A bold sketch in which are movement, colour and also atmosphere. In these minime proportions when freely treated, the academical style is not disagreeable.

LALLEMAND (Jean-Baptiste), 1716 † 1803. — french.

N^o 691. — *Goats*.

Cartoon : 0,16 × 0,23.

This brilliant small study is broadly treated with warmth and fancy ; the handling in Jean-Baptiste Lallemand's works is rarely of such a good quality.

PARMESAN (Mazzola Francesco), 1503 † 1540 (Ascribed to). — parm.

N^o 694. — *Andromeda*.

Wood : 0,27 × 0,23.



In a long supple and elegant line, the fine, ivory coloured nudity stands out on the velvety browns of the rock, on the greenish blues of the sea and sky on which the apparition of Perseus puts a delicate rozy hue. If the minute and smooth treatment inclines one to dissent from the impute of this picture to Parmesan,

it is nevertheless a charming work, of a precious art, refined taste, in a fine state of preservation.

FRENCH SCHOOL (18th c.).N^o 731. — *Flowers in a Vase.*Canvas : 1,02 \times 0,85.

A decorative composition rich and ample, but to which the blue tint of all the verdures gives a frozen aspect.

FRENCH SCHOOL (18th c.).N^o 729. — *Landscape.*Canvas : 1,06 \times 1,54.

The most tedious and dule of all the historical landscapes.

JOUVENET (Jean), 1644 † 1714 (Ascribed to). — french.

N^o 725. — *The Crucifixion.*Canvas : 0,58 \times 0,42.

This sketch is a « pendant » to the deposition (n^o 726), formerly mentioned and bears the same reserves.

DEVOSGE (Anatole), 1770 † 1850. — french.

N^o 677. — *Woman and Child.*Cartoon : 0,17 \times 0,14.

The prettiest of Anatole Devosge's small sketches, fresh as a flower, tender and lively in the morning light.

SPANISH SCHOOL (17th c.).N^o 740. — *Christ bearing the Cross.*

Canvas: 0,29 × 0,23.



This Christ without beauty, without sweetness, is of a harsh conception in strange discord with the heaviness of the execution. It seems difficult to consider it anything but a relatively modern copy perhaps a fragment after a more remote work.

ITALIAN SCHOOL (18th c.).N^o 724. — *Landscape and Figures.*

Canvas: 0,54 × 0,70.

A fine taste in the composition, amplitude, easiness and warmth prevails in this agreeable picture in which fancy is in good accord with a real sense of style.

HAUDEBOURT-LESCOT (M^{me}), 1784 † 1845. — french.N^o 690. — *The Holy Fountain.*

Canvas: 0,49 × 0,41.

The figures do not lack some invention and the effect of light is pretty vigorous; but the colour is hard and the execution very heavy.

FRENCH SCHOOL (19th c.) (Ascribed to).**N^o 737.** — *A Young Man.*Wood : 0,42 \times 0,28.

An excellent study which owing, to its freshness of life and its amplitude of style recalls Correggio, or at least Barroccio, and could be the copy of a fragment executed in the beginning of the 19th century.

LE CARAVAGE (Amerighi Michel-Angiolo), 1569 † 1609
(After). — rom.**N^o 646.** — *Love holding Arrows.*Canvas : 1,31 \times 0,95.

A good ancient copy.

DEVOSGE (Anatole), 1770 † 1850. — french.**N^o 676.** — *Seven Sketches.*0,40 \times 41.

Brilliancy, rapidity, colour, light and movement.

RUBENS (Pierre-Paul), 1577 † 1640 (After). — french.**N^e 715.** — *Ganymede carried off by the Eagle.*Canvas: 0,45 \times 0,49.

This reduced copy after a large design of Rubens which was in several celebrated collections, could likewise have been painted by a disciple of the Master; the large and bold execution is still from a good teaching.

TASSEL (Richard) called **Tassel de Langres**, 1608 † 1660.
french.

N° 719. — *Young Girls*.

Canvas: 0,62 × 0,46.



A frank and wholesome naturalism prevails in this interesting work which proceeds of Simon Vouët and Philippe de Champaigne in maintaining still an individual character. Tassel never takes a great care of the composition; it is here reduced to the minimum, but the painting is excellent, large and firm, with freshness and strong coloring.

FRENCH SCHOOL (18th c.).

N° 738. — *Portrait of a Woman*.

Canvas : 0,59 × 0,48.

Has been fine and distinguished, but is now spoiled.

DEVOSGE (Anatole), 1770 † 1850. — french.

N° 667. — *Portrait of Devosge, doctor in Sorbonne, prior of Cherlieu-Abbey*.

Canvas : 0,51 × 0,42.

LE GUIDE (Reni Guido), 1575†1642 (After). — bolognese.

N^o 713. — *Head of a Woman*.

Canvas : 0,47 × 0,37.

An excellent and boldy treated copy.

RAPHAËL SANZIO, 1483†1520 (After). — roman.

N^o 718. — *The Virgin and Child*.

Canvas : 0,80 × 0,64.

A copy.

LUCATELLI (Andrea), towards 1630† after 1690 (Ascribed to). — rom.

N^o 693. — *Landscape*.

Canvas : 0,54 × 0,70.

Academical, conventional and tedious; Lucatelli is wont to show himself a more brilliant decorator.

MIEREVELT, 1567†1641 (Ascribed to). — dutch.

N^o 696. — *A man's portrait*.

Wood : 0,55 × 0,41.

In the manner of Mierevelt.

PRUD'HON (Pierre), 1758†1823. — french.

N^o 701. — *Portrait of François Devosge*.

Canvas : 0,80 × 0,64.

Formerly mentioned (p. 63).

DEVOSGE (François), 1732 † 1811. — french.

Assumption of the Virgin.



One may not deny the coldness and the affectation which an abuse of curves crossed one over the other and rounded graces, put in this composition. The work nevertheless shows a distinguished talent; there is a real elegance in these too pretty figures delicately modelled, some freshness in the coloring in which reigns the most tender hues.

GAGNERAUX (Bénigne), 1756 † 1795. — french.

N^o 688. — *The Triumph of Neptune.*

Canvas : 0,71 × 0,93.

The colour is most bright but the light cast on mannikin-like bodies does not conceal this theatrical artifice.

ITALIAN SCHOOL (?) (18th c).

N^o 732. — *Head of a man wearing a red bonnet.*

Canvas : 0,61 × 0,54.

NAIGEON (Jean-Claude), 1753 † 1832. — french.

N^o 733. — *Head of an old man.*

Canvas : 0,61 × 0,54.

A good studio copy, boldly painted in a very clever colouring.

PÊCHEUX (Laurent) (middle of the 18th c.).

N^o 698. — *Portrait of the Sculptor Attiret*. 1728 † 1804.

Canvas : 0,62 × 0,47.

This rapid sketch brushed by large plans in a warm colouring, the shadows of which are golden and transparent, shows some analogies with a sketch of Fragonard. It is summary, but well set and decisive.



RICCI (Sebastiano), 1662 † 1734 (Ascribed to). — venetian.

N^o 728. — *Triumph of a Roman general*.

Canvas : 0,84 × 1,07.

The composition is rich and full but too heaped-up. The execution wants in freedom and fancy but there is a real cleverness in the management of the clear tones.

RAPHAËL SANZIO (Santi Raffaello), 1483 † 1520 (After.)
— rom.

N^o 717. — *The Virgin with the Chair*.

Canvas : 0,75 × 0,72.

A copy.

DEVOSGE (François), 1732 † 1811. — french.

Saint Anne and the Virgin.

(Above the door of Room VIII).

An amiable painting somewhat meaningless, whose composition is inspired from the dutch and also from Jean Raoux and Antoine Coypel. A pretty effect of light.



ROOM VIII

Great Gallery

of French modern painters

APPERT (Eugène), 1814 † 1867.

N^o 229. — *Still-life*.

1,63 × 1,29.

Sent by the government 1853.

Enormous and dull ; the whole of it, dog, parts of armours, folio-books, feathers, is of the same metal-like colour.

CLAUDE (Eugène), 1841 †...

N^o 249. — *An old Bible*.

Canvas ; 0,80 × 0,98.

Sent by the State in 1880.

Strength and warmth ; an abundant and rather heavy touch.

HENNER (Jean-Jacques), 1829 † 1905.

N^o 315. — *Biblis turned into a Spring*.

Canvas : 0,88 × 1,38.

Salon of 1867. Gift of the Emperor.

This handsome study of a naked figure has been executed in 1867. In it is already all the perfectness of a

modelling worthy of Correggio. Later on, Henner will reveal himself a greater magician, his art will show more



mystery, but however high his charm will be, it will not always avoid some monotony and his effects shall be somewhat affected.

Here, one finds the natural free poetry of a young body, a true flower mingling with the sweet youth of the earth's early spring. The supple, lengthened and sinuous line, the abundant fallow hair, the delicate ear, are all candidly and wholesomely graceful in this delicious body of a woman, which is not the body of a nymph. The muscles are felt under the velvet-skin, a bit of grey stuff lies on the grass, opposing its rudeness to the lukewarmness of the amber flesh. A part of blue sky is cut up above the hill and the young face beholds its freshness in the hidden spring.

MELINGUE (Lucien).

N^o 402. — *The Raising up of the siege of Metz in 1553.*

Canvas : 2,40 × 3,78.

Salon of 1878. A gift of the State.

Well set on a theatrical background which makes up a good scenery : figurants stand out on a panoramic. There is in the summary treatment a very just understanding of the effect.

CHOPARD-MAZEAU (M^{me}), 1860 † 1894.

A country Schoolmaster.

A robust and conscientious study ; not free from heaviness and hardness and in which a good understanding of the relations between light and shade is wanting. The figure stands out arbitrarily on the background, but if the touch wants unity, it is singularly expressive and gives an uncommon strength of life to the honest ruddy face, to the clear searching blue eyes, in which are remembrance and mistrust. With some simplifications and a better atmosphere, the piece might have been as a really good work.

APPERT (Eugène), 1814 † 1867.

N^o 219. — *Still-life.*

Canvas : 1,63 × 1,29.

Sent by the government in 1853.

PATROIS (Isidore).

N^o 422. — *Francis the first and the Rosso.*

Canvas : 1 × 1,45.

Gift of the Emperor in 1865.

MASSON (Bénédict), 1819 † 1893.

N^o 395. — *Perseus delivering Andromeda.*

Canvas : 2,25 × 1,30.

Gift of the author.

A style out of fashion and imitating Ingres.

ROUGERON, 1841 † 1880.

Carmencita.

Gift of M^r G. Joliet.

This too pretty composition is not a simple « chromo »

as the vulgar grace of the attitude and the execution of a bazar fan might lead to suppose. There are good qualities of painting in the transparent shadow of the cheek, the fine execution of the hands, and the just relation between the roses and the black lace.

ROUGERON, 1841 † 1880.

Taking the veil at the Carmelites.

Salon of 1880. Gift of Mr Albert Joliet.

A sentimental and well treated subject in a good light of open-air. The Bishop's head is a piece of excellent workmanship. This is the last picture of the master and a testimony of his great effort.

ORRY (Abel), 1839 † 1886.

N^o 418. — *Road to Villa Adriani.*

Canvas : 1,30 × 1,63.

Gift of the author in 1867.

ZIEGLER (Claude-Jules), 1804 † 1856.

N^o 498. — *A summer rain.*

Canvas : 2 × 1.

Gift of Emperor Napoleon III in 1855.

This naked figure is painted with a very affected elegance and a touch and coloring equally cold. One nevertheless recognizes in the firm and delicate modelling of the body the execution of a disciple of Ingres.

LAUREAUX (Paul), 1847 † 1901.

Still-life.

ISENBART (Émile), 1846.

A valley in the Doubs mountains.

Acquired by the Town in 1897.

A real freshness with an abuse of silvery light effects.

BOUGUEREAU (Adolphe-William), 1825 † 1905.

N 232. — *The Return of Toby.*

Canvas : 4,24 × 1. — Acquired by the Town at the Dijon painting exhibition in 1858.

The treatment is simpler, the accent firmer than in Bouguereau's other works. There is a natural nobleness in the old woman's head which reminds one of the manner of Flandrin; but the style of Flandrin would have shown better in the ordering of the figures.



QUIGNON.

The Harvest.

Sent by the State in 1892.

The interest of this huge canvas is not in proportion with its dimensions.

FRANÇAIS, 1814 † 1897.

The Spring.

Salon of 1891. Gift of Mr Alb. Joliet.



A fine and handsome poetry is breathed out of this boldly treated painting ; one feels the freshness of the evening, the chilliness of the glaucous water, on which the

sunset throws a glowing streak. The fine naked body enlightened by the water reflet mingles the grace of an eglogue with the charm of the hour.

RONOT (Charles), 1820 † 1895.

N^o 458. — *The workers of the last hour.*

Canvas : 1,78 × 2,10. — Salon of 1876. Sent by the State in 1879.

A well studied and minutely drawn composition. Each figure is treated as conscientiously as a portrait ; one feels in this picture the effort of a scrupulous and honest labour ; but the want of gifts cannot be supplied by the most estimable qualities.

HILLEMACHER (Eug.-Ernest), 1818 † 1887.

N^o 318. — *Aristides and the peasant.*

Canvas ; 1,29 × 1.

Sent by the State in 1869.

Here are elegance, languid grace, and some bits of good painting particularly in the head of the peasant which is ingenuously treated.

HELBUTH, 1826 † 1889.

The Mount of piety.

Sent by the State in 1901.

The very acute study of the expressions is half-way from drama and vaudeville, the double risk of that sort of subject. The execution is supple, delicate and very clever, and the picture owes its real distinction to the good atmosphere which preserves the minute detail from any dryness.



GUILLAUMET (Gustave), 1840 † 1887.

N° 313. — *The Arabian women near the river.*

Canvas : 1,85 × 2,81.

An exchange with the State in 1872.

The whole of this heavy and clammy work is miscarried. One may nevertheless remark a pretty good use of chiaroscuro in some figures.

LEGROS (Alphonse), 1837 † 1911.

N° 379. — *The Votive picture.*

Canvas : 1,67 × 1,84. — Paris Exhibition in 1864. — Gift of the author in 1868.

This is one of the handsomest and strongest works produced by the French school in the second half of the 19th century. One is impressed at once by the rare

qualities of the relations between lights and shades, and



the beautiful opposition of the blacks and the whites connected by the brown carnations. The composition is very simple, and is ordered in the way of the Flemish primitive

painters, setting in a compact group the « Orantes » behind the giver. The predominant qualities are here, unity and authority; each figure is true as a portrait and lofty as a type, its character being accused by the elimination of the details. Before her humble kneeling companions, the young lady of the castle in her ample white dimity gown, her brown tresses encircling the velvet-cheek, sets in the center of the picture a large clear spot. This beautiful piece reminds one of Velasquez's manner. The landscape has been blamed, but it is to be considered only in its relation with the figures, its purpose being only the setting of the latter in a large atmospheric space, and the sustaining of the harmony of the tones. We should rather admit the blame relative to the standing young maiden holding a wax-taper. In her carving on the background and in her flatness, she could likewise be considered as having been added, in view of giving to the composition a pyramidal shape. Directly inspired from Courbet and in a romantic taste,

this figure has no share in the severe loftiness of style which makes this magisterial work so very imposing.

GEOFFROY (Jean), 1853.

The prayer of the humble people.

Sent by the State in 1895.

The painting is somewhat too grey and the touch too weak, but a tender grace sweetens the distressed figures.

NEUVILLE (Alphonse de), 1836 † 1885.

N^o 417. — *Bivouac in front of Bourget, decembre 21th 1870.*

Canvas: 1,10 × 1,63. Exchanged with the Government in 1872.

This military piece is a living scene, true and poignant. The

painter was there and

fought with his companions; with them, he stamped in the chilling mud and shivered



near the extinguished fires in awaiting the orders of the chiefs. Nothing of this scene has been imagined, the picture is not composed, the painting is not very good but a true emotion breaths from this work and that is enough.

DÉCHENAUD (Adolphe), 1866.

The golden Wedding.

Sent by the State in 1910.

Such a concise study of the expressions cannot be

carried further on. These are not fancy figures or studio



models ; the relationships and the feelings are legible on the faces and their emotion is finely indicated. This is very truly human and just. The feeble side of this in-

teresting picture is the dispersing of the light; the figures are carved on the wall; there is no space, all is on the same level for want of atmosphere.

LARONZE (Jean), 18...

Charolais Fishermen.

Sent by the State in 1902.

GLAIZE (Léon), 1842.

N° 305. — *Æsope at Xanthus.*

Canvas: 1,80 × 1,85.



A picture in Gérôme's taste with a firm drawing and a great care of the composition. The expressions and attitudes are minu-

tely studied, but the artist has dispensed much talent in

a manner which is no more tasted and the use of which is no more understood.

GUILLON (René), 1829 † 1896.

The Walnut-trees at Vezelay.

Sent by the State in 1884.

A wholly dull landscape, a spring lacking peculiarly freshness and joy.

GERVEX (Henri), 1852.

The First-Communion in Trinity church.

Sent by the State in 1885.

Such enormous dimensions were surely useless, simply to show a fine play of reflects on three young communicant girls coming down the altar steps. The head of the first is a charming, supple and delicate piece, the fine variations of the light in the white muslins of the young girls kneeling before the Holy Table, the free and brilliant treatment of the officiating priest and choristers are equally to be praised; but these are qualities of the trade by which an agreeable sketch could have been obtained, they are unsufficient to sustain such a huge thing. The architecture is thoroughly miscarried, and if we consider the whole of the picture,



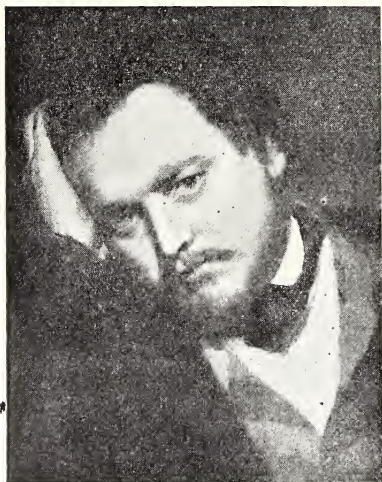
we find it together meaningless and heavy, above all in the side figures bungled and roughly painted.

TRUTAT (Félix), 1824†1848.

Portrait of the painter Hamon.

A gift of M^r G. Joliet 1896.

A very interesting work by a dijonese artist too little known, but splendidly gifted and dead when 24 years old. When he painted this, he was not yet in the full possession of the trade, the drawing and his modelling offering some incertainty; but an expressive beauty is in the deepness of the dreamy and gloomy look, a supple and warm life in the pink carnation painted in full impaste, enamelled by time. A blue and brown waist-coat brings a familiar



reality to the romantic interpretation in which the influence of Courbet is to be felt.

JEANNIOT (Pierre-Alexandre), 1826†1892.

N^o 324, 325 and 326. — *Views of the old Dijon castle.*

Three canvasses : 0,42 × 0,66.

Acquired by the Town.

These views of the ancient gendarme's castle, now pulled down, offer not only the merit of perpetuating an interesting sight of old Dijon, so very picturesque with

its ramparts and moats, sacrificed to the requirements of modern living ; they are also treated in an accurate way in which there is no dryness and a very just notation of light.



The conscientious and somewhat timid art of the swiss painters is sensible in Jean-
niot's works ; he was a disciple of Calame and Diday.

BILLOTTE (René), 1846.

A view of Paris, a winter evening.

Sent by the State in 1892.

The dull sadness of muddy snow in a beautiless scenery is here rightly expressed by a morose, delicate and sincere talent.

MARTIN (Étienne), 18...

Grape-picking in Provence.

Salon of 1895. Gift of Bon Alphonse de Rothschild.

WEBER (Théodore), 1838 †...

N^o 496. — *Shipwreck of the english brick Euphemia.*

Canvas : 1,60 × 2,49.

Sent by the State in 1871.

ESCALLIER (M^{me} Éléonore), 18.. † 18..

N^o 286. — *Peaches and grapes.*

Canvas : 0,78 × 0,63.

Exchanged with the State in 1872.

The fruits and the basket are of a good, sincere and careful execution.

LAMBERT (Eugène), 1824.

N° 356. — *The marshes of Longpré.*

Canvas : 0,74 × 1,33.

Sent by the State in 1874.

ZIÉGLER (Claude-Jules), 1804 † 1856.

N° 497. — *The Pastors of the Bible.*

Canvas : 2,80 × 2,15. — Salon of 1850. Gift of the Emperor in 1854.

In this group of huge dimensions in which reigns the most academical style, one may note a serious study of the drawing and modelling as well as a real taste for handsome shapes.

MICHAUD (Hippolyte), 1823 † 1886.

Still-life.

Gift of Mr G. Joliet in 1893.

PARROT, 1831 † 1904.

Dawn.

Salon of 1883. Gift of Mr Lhomme in 1894.

A painting in a Mac-Mahon style whose graces begin to date just as well as the works of Ziégler. This shows less sincerity and also less cleverness.

GUASCO (Fortuné), 1826 † 1869.

His own portrait.

Gift of Mess Guasco in 1903.

The whole of this picture aims at pittoresque effect, which remains somewhat meaningless, notwithstanding the frizzled hair, brown complexion and red vestment.

RUDE (*M^{me}*), born **Sophie Fremiet**, 1797 † 1867.

N^o 462. — *Her own portrait.*

Canvas : 0,63 × 0,52. — Bequeathed by Mess Faber, born Cabet in 1876.

A distinguished work showing real qualities of trade. Under the feminine delicacy of the modelling and of the touch, the firmly constructed face has some character, and a pupil of David may be recognized in this handling. *M^{iss}* Sophie Fremiet worked effectively under his direction at Bruxelles where she followed her father, expatriated in 1814.



MOTELEY 18...

An autumn morning at Clecy (Normandy).

Sent by the State in 1900.

MICHAUD (*Hippolyte*), 1823 † 1886.

N^o 404. — *Body dies and Spirit remains.*

Canvas : 1,65 × 2.

Salon of 1853. Gift of the Emperor.

All a rubbish of cloudy ideology encumbers the design; the style of the bodies, the livid colouring, the smooth execution seem to be still under the influence of Girodet.

CHRÉTIEN (René-Louis), 1867.

Old bottles.

Sent by the State in 1903.

A « trompe l'œil » treatment in an artificial light.

LAUREAUX, 1847 † 1901.

His own Portrait.

Gift of Mess Noël in 1902.

LEGOUT-GÉRARD, 1856.

The Entrance of the Old Dock.

Sent by the State in 1903.

The good quality of the atmosphere, the accuracy of the shadows and reflects of the falling day, bring a new interest to this subject, the author never grows weary of.

LAURENS (Nicolas-Auguste), 18...

N^o 364. — *Alone.*

Canvas : 1,60 X 1. — Salon of 1877. Acquired by the Town in 1879.

A somewhat summary study of a naked body but with a fine tone.

PETITJEAN (Edmond), 18...

The Stream.

Gift of B^{on} Alph. de Rothschild in 1903.

A heavy pyrotechnical effect without any luminousness, except in a freely painted piece, the red tiles of the roof, of a good colour on the blue sky.

GALLIAC (Louis), 1849.

The Knell.

A motive for a « vignette » too sentimental and heavily executed; a picture of « genre » treated in the dimensions

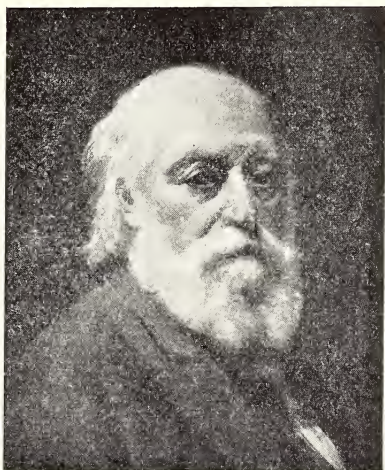
fit for historical painting. The touch is clever and does not miss the effect which the painter seeks.

FRANÇAIS, 1814-†1897.

His own Portrait.

Gift of the author in 1893.

Strongly ordered, boldly painted, this study is of a real beauty in its simple and grave resignation to coming age which hollows the flesh and veils the look. This is a good artist's work and an honest man's image.



ZIEM (Félix), 1821 † 1911.

Venice.

Gift of Mr Alb. Joliet in 1903.

A brilliant improvisation, wrapped in light and freely painted in the studio.

LEPOITTEVIN, 1806 † 1879.

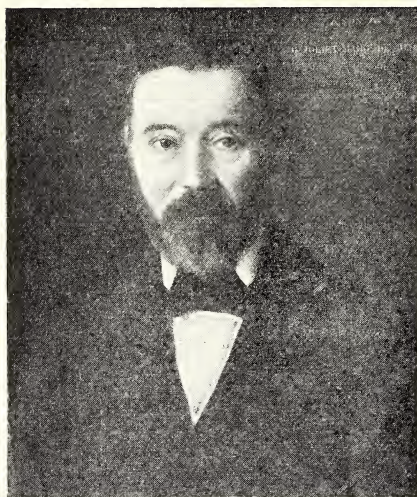
Servant with the Hounds.

Gift of Mr G. Joliet in 1902.

This pleasant, free and witty sketch could connect the author with Decamps and Daumier, was the execution of the face less heavy and sneak.



HENNER (Jean-Jacques), 1829 † 1905.



N° 316. — *Portrait of Mr Joliet the mayor of Dijon.*

Canvas : 0,53 × 0,44.

Gift of Mess Joliet in 1875.

This handsome portrait was painted at the same time as *Biblis*. The soft modelling is similar in both, as well as the firm construction.

MOREAU (Gustave), 1826 † 1898.

N° 408. — *The song of Salomon.*

Canvas : 3,20 × 3. Salon of 1853. Gift of the Emperor in 1853.



This is likely the largest picture ever painted by Gustave Moreau, with a fiery freedom, an impetuous passion which give to this work a special place amongst those of the master. Here are songs and cla-

mours, and a dark, ardent poetry, by which the savage, fierce, wild and tragic desire is magnified. The work seems to have been thrown on the canvas without a groping; the vibrating colouring in deep and smoothened tones is in a handsome harmony with the amplitude of the conception.

GALLIAC (Louis), 1849.

The Etching.

Sent by the State in 1895.

The attitudes and expressions are right, the effect of the light is ingenious and well expressed, but this brilliant picture lacks a firmer touch and is of too smooth an execution.

GAGLIARDINI (Julien-Gustave), 1846.

Noon-day (Provence).

Sent by the State in 1897.

A heavy painting, not lacking bright fancy, but the dazzling coloring of which mis-represents the dusty and oppressive provençal noon-days.

GUILLON (René), 1829†1896.

Moonlight at Menton.

Sent by the State in 1889.

SABATTÉ (Fernand).

Near the fire.

Sent by the State in 1898.

This old black woman near a bare coal fire in the dim light of a greyish room is really like a negro in a cave.

The crackled background adds still to the darkness of the whole. There is nevertheless here an interesting study of a modest room and narrow being.

BOUCHOT (François), 1800 † 1842.

His own Portrait.

Gift of Mr Joliet.

A well posted and freely painted study from which life breaks out; the yellow cravat brings a pleasant hue to the blackness of the coat.

GUIGNIER (Henri), 1867.

The « Pardon » at Saint-Anne.

Sent by the State in 1903.

This greyish and dull Breton « Pardon » lacks singularly in tumult and agitation.

ZIEM (Félix), 1821 † 1911.

View of Dijon from Perrières in 1842.

Gift of Mr G. Joliet in 1914.

This work of the youth of Ziem is so fresh and true that one does not regret its unfinished state. If the foreground is not indicated, the panoramic view in the center of which stands up the rosy towers of Saint-Bénigne and its sharp spire, dear to the dijonnais hearts, is set with a remarkable justness, under a light, deep, and luminous sky where a white sun pierces the grey clouds.

CHAIGNET (Hippolyte), 1820 † 1865.

His own Portrait.

Canvas : 0,55 × 0,45.

Acquired by the Town in 1877.

A sane and true painting, with some vulgarity.

BIVA (Paul)...? † 1900.

The Roses.

Salon of 1896. Given by B^{on} Alph. de Rothschild.

A decorative pannel ; the roses are largely treated in a fresh harmony of clear tones.

HAGEMANN (Godefroy de), about 1840.

N^o 314. — *Rest at Noon.*

Canvas : 1,60 × 1,30.

Given by the Emperor in 1866.

A rest lacking joyfulness, a noon lacking sunshine.

CORNU (Jean-Jean), 1819 † 1876.

Landscape.

Acquired by the Town in 1870.

This is thoroughly contrary to impressionism. Cornu is ignorant of the coloured spot and of luminous vibration ; he is sincerely and ingenuously fond of fine natural sights and is never tired of narrating them with some abuse of minute details.

TRUTAT (Félix), 1824 † 1848.

Head of a Christ.

Given by Mr G. Joliet in 1902.

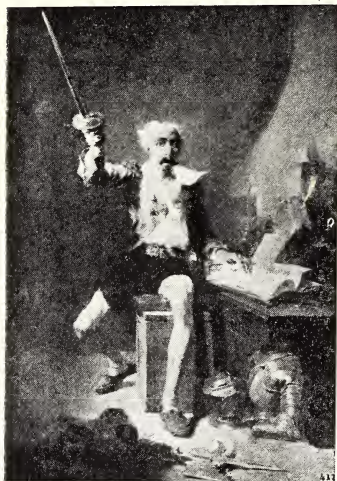
A handsome, dramatic, powerful study, largely painted in a copious and richly coloured impaste.

NANTEUIL (Célestin), 1813 † 1873.

N^o 411. — *Don Quixote reading*.

Canvas : 1,44 × 0,99.

Given by the State in 1874.



This picture, the last painted by Celestin Nanteuil is the work of an old romantic reminding his far remote youth. Some animation, a generous ardour are in this work, but the warmth of the conception is disparaged by a dull execution, a cold and false coloring, in which pale violet shadows and chalk-like lights twinkle.

TOURNÈS (Étienne).

The Communicant.

Sent by the State in 1903.

In a paved room, a lean coal fire ; near the hearth an iron kettle without a cover. As to the communicant, she is behind the door. A poor painting aiming at originality.

LAPOSTOLET, 1824.

In sight of Rouen.

Given by Bon Alph. de Rothschild.

Imitated from Jonkind, but at a far distance.

GLAIZE (Léon), 1842.

The Awakening.

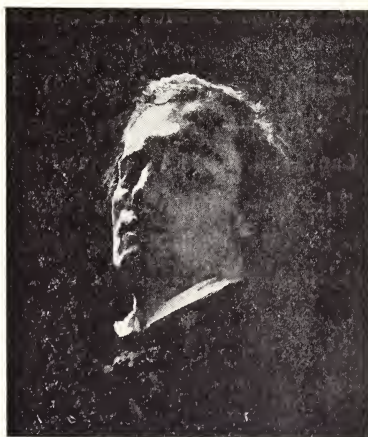
A real skill in the drawing of this cleverly studied, strongly constructed body. The light and delicate modeling accentuated by the cold light falling downwards is perfectly accurate. One may regret the lessening of so many fine qualities by the bad taste of the accessories, the striped ticking mattress, the starched muslin curtains, the familiar naturalism of whose is rather out of place here.



MICHAUD (Hippolyte), 1823 † 1886.

His own Portrait.

A very handsome largely painted study and a feverish touch. The eager and tender young face reminds of a hero of Stendhal. Its dramatic character is accentuated by the luminous effect, carving boldly the bony features; one side of the face remaining drowned in a warm shadow.



LEROY (Paul).

A Sea-piece, Étretat 1893.

The whole sea and sky is in sugar.

BOULANGER (Louis), 1806†1867.

N° 235. — *The Truants.*

Canvas; 0,90 × 1,35.

Salon of 1866. Given by the Emperor.

A fiery romantism is unchained in this fierce rumbling of life. A confuse mob moves and stirs in the depths of mysterious naves; the tumult of the composition, the wild lights of the huge fire lightening the scenery



are worthy of Delacroix, but the heaviness of the touch reestablishes the distance between the two masters.

HESSE (Nicolas-Auguste), 1795†1869.

N° 317. — *The Original Sin.*

Canvas: 2,50 × 1,44. Salon of 1868. Given by the Emperor in 1858.

The inspiration is so feeble that it is disconcerting, but the touch does not lack some ability in its using of conventional proceedings.



ROOM IX

This room is consecrated to the sculpture ; a beautiful piece, the Hebe by Rude is in the center. The magnificent ceiling is a free copy after Pietre of Cortone's master-work, a glory of Barberini Palace. It has been executed in Rome by P. Prud'hon in 1786, at the charge of the Burgundian States who had pensioned him upon the condition of his doing this work. Prud'hon had to modify the Italian composition and to change its attributes in order to render it apt to the glorification of the Province and of France together, one surrounded by the Virtues and Fine-Arts, the other supported by the Fame and the genius of War. The personal grace of Prud'hon is to be found in all the allegories, with the types he will never cease to be fond of, as well as the supple elegance of the lines and attitudes. The large, firm, and sober execution is as yet ignorant of the bewitching charm of the mysterious shadows and of the moon-beams, but a harmonious and bold coloring is sustained without harshness by handsome oppositions of light.

One must not leave this room without admiring the decoration of the doors carved in the wood by Marlet with a goldsmith's delicacy and precision.

ROOM X

This room contains an important collection of drawings wherein the great masters of the Italian, Dutch and French Schools are brilliantly represented and which has been offered by M. His de la Salle to the museum of the Town of Dijon from 1862 to 1865. In the upper part of the walls, there are some pictures of secondary interest.

VÈRONESE, 1528 † 1588 (After). — Venetian.

Nº 17. — *A fragment of the picture of the disciples of Emmaüs.*

Canvas : 1,14 × 1,46.

A copy.

FRENCH SCHOOL ? (XVIIth c.).

Nº 526. — *The Virgin presenting the Infant Jesus to St Anthony of Padua.*

Canvas : 2,06 × 1,46.

This large canvas is not to be neglected in reason of its clear colouring and of the well supported relations between shades and lights ; if lacking in originality, the design has some amplitude and facility.

VÉRONESE, 1528 † 1588 (After). — Venetian.

N^o 17. — *A fragment of the picture of the disciples of Emmaüs.*

Canvas : 1,14 × 1,46.

A copy.

RAPHÄEL (Santi Raffaello), 1483 † 1520 (After). — Rom.

N^o 54. — *The Transfiguration.*

Canvas : 1,02 × 1,14.

A copy executed by dom René, a monk of Dijon convent.

RIBERA (called Spagnoletto), 1588 † 1656 (After). — Spanish.

N^o 47. — *Saint Jerome.*

Canvas : 1,38 × 1,49.

A copy.



ROOM XI

LACROIX (called of Marseille)... ? † 1779. — French.

Nº 339. — *A sea-piece, Effect of night.*

Wood : 0,42 × 0,62.

Bequeathed by Mr Meney 1844.

LALLEMAND (Jean-Baptiste), 1716 † 1803. — French.

Nº 349. — *The Stirrup-cup.*

Canvas : 0,40 × 0,57.

The ingenious design shows in a fine theatrical scenery well set figures, a small part of a river where a fortified town shows its pointed



roofs ; the touch is heavy and deficient in fancy.

LACROIX (called of MARSEILLE ? † 1779. — French.

Nº 340. — *A sea-piece, setting sun.*

Wood : 0,42 × 0,62.

Bequeathed by Mr Meney in 1844.

LALLEMAND (Jean-Baptiste), 1716 † 1803 (Ascribed to).
— French.

N^o 351. — *A scene of rural life.*

Canvas : 2,22 × 2,60.

A decorative design which might suit a charming tapestry, something like the cartoons of Goya for the Royal Factory of Spain.

Although we study only the pictures in the museum, we find it impossible to ignore the beautiful drawings which are mixed to the pictures in this room, devoted to the 18th century.

HOIN (Claude), 1750 † 1817. — French.

Head studies.

Drawing.

Lent by the Hospital in 1900.

Three heads in black pencil relieved with white, on blue paper; the workmanship is not quite unerring but a pretty and fresh feeling is to be found in them; the supple and bold execution has perhaps become less harmonious on account of the strengthening of the blacks and whites thus rendering the half-tincts too weak.

FRENCH SCHOOL (18th c.).

Henri Jules prince de Condé, governor of Burgundy 1643-1709.

An honourable state portrait.

HOIN (Claude), 1750 † 1817. — French.

N^o 321. — *Landscape.*

Water colour on canvas : 0,46 × 0,21.

This landscape « en miniature » is a small but perfect work where one finds firmness in the establishment of the plans, a judicious distribution of values even force

in the style which singularly surpasses the customary affectedness of this minute art, agreeably telling trifles.

HOIN (Claude), 1750 † 1817. — French.

N^o 319. — *His own Portrait.*

Coloured chalks : 0,54 × 0,46.



The portrait is very fine, well constructed, strong and fresh ; the rendering of the character less sharp than in La Tour, is broad and sincere, the execution is supple and brilliant, one cannot help noticing the free and pretty treatment of the tie in Scotch taffeta.

HOIN (Claude), 1750 † 1817. — French.

N^o 626. — *Head studies.*

Drawing,

Acquired by the Town in 1872.

These three heads of women relieved with white pencil and coloured chalks on diversely tinted paper are far superior to the three heads formerly mentioned (lent by the Hospital). The most attractive is perhaps the young girl with a hat, sprightly and youthfully graceful. But

the « young woman with a blue ribbon » whose eyes laugh so daintily under the light fluffy fair hair, surpasses all the others by its firm execution, and good state of preservation.

NATTIER (Jean-Marc), 1685 † 1766. — French.

Louis-Joseph de Bourbon, prince de Condé, the last governor of Burgundy 1736-1818.

A studio work.

VAN LOO (Charles-André), called *Carle VAN LOO*, 1705 † 1765. — French.

N° 386. — *Full-sized portrait of Louis XV.*

Canvas : 2,44 × 1,86.

A State portrait of a firm handling and good decorative effect.

CARRIERA ROSALBA,
called the **ROSALBA**,
1675 † 1755. — Venetian.

N° 20. — *The Spring.*

Coloured chalks : 0,54 × 0,43.

Bequeathed by Claude Hoin
1817.



This work and its « pendant », the woman with a dove



are of the finest quality, their elegance is of a lofty taste and the execution is ample and soft. Too often copied in tasteless replicas, one finds them here in their easy tasteful grace; precious gifts made to the Town of Dijon by Hoin « conservateur du Musée ».

LA TOUR (Maurice-Quentin de), 1705 † 1788. — French.
N° 361. — *Head of a man in a night-cap.*

Coloured chalks : 0,41 × 0,32. Given by Mr Vionnois, juge au Tribunal Civil de Reims.

This study is imperfectly preserved and its shades and lights therefore rather disagree, but the countenance is expressive.

NATTIER (Jean-Marie), 1705 † 1766 (After).
N° 415. — *Portrait of Stanislas Leczinski, king of Poland, duke of Lorraine and Bar (1677-1766).*

Canvas : 1,27 × 0,96.

A copy.

LA TOUR (Maurice Quentin de), 1705 † 1788. — French.

Nº 336. — *Two faces :*

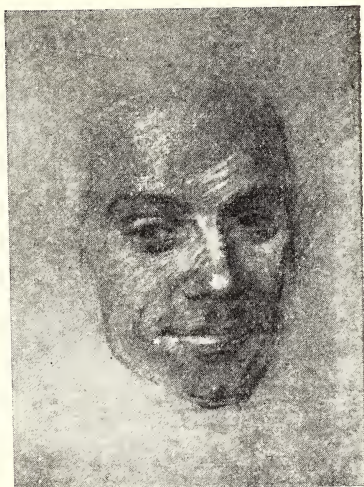
1º *Portrait of Joseph Vernet.*

Coloured chalks : 0,56 × 0,27.

2º *La Tour, His own portrait.*

Coloured chalks : 0,37 × 0,21.

Given by Claude Hoin.



Two countenances marvellously full of life, where some pencil strokes thrown on the rough paper, some crushings of chalk under the thumb are sufficient to evoke the piercing look, the malicious smile and supple skin.



PRUD'HON (Pierre), 1758 † 1823. — French.

N^o 642. — *Head of a Virgin*.

Two pencils drawing on buff paper: 0,30 × 0,23. Acquired by the Town in 1841.

A drawing by a master and supremely graceful. It is enough to compare it to the pretty heads by Hoin to understand the difference in level, that the virtue of style makes between them. The effect is here aimed at through the chiaroscuro. See with what boldness, with what form workmanship. Prud'hon obtains the velvet transparency of the shadows, by the simple crossing of black and white hatchings on tinted paper. The stroke is hasty, and rough, and one cannot make out how this energetic touch can produce such incomparable suavity.

MAYER (M^{lle} Constance), 1778 † 1821. — French.

N^o 634. — *A Fancy Head*.

Drawing in two pencils on grey paper: 0,30 × 0,23. Acquired by the Town in 1841.

The work is pretty, delicate and very mellow, but its perfectness seems very cold and academical, if compared with the beautiful small *Head of a Virgin*.

LA TOUR (Maurice Quentin de), 1705 † 1788. — French.

N^o 360. — *Portrait of a Canon of the Cathedral of Reims*.

Coloured chalks: 0,41 × 0,23. Given by M. Vionnois, 1839.

One enjoys in this well-set up portrait the vivacity of the grey eyes and the pleasant treatment of the flushed complexion in which a bony red nose shines. The cassock and the band have been heavily restored.

CARRIERA ROSALBA (called the **ROSALBA**), 1675†1755.

— Venetian.

N^o 19. — *The Woman with a Dove.*

Coloured chalks : 0,54 × 0,43. Bequeathed by Claude Hoin.

Mentioned above with n^o 20.

NATTIER (Jean-Marc), 1685†1766. — French.

N^o 414. — *Portrait of the Dauphin, son of Louis XV.*

Canvas : 0,44 × 0,43.

Surely the best of this series state portraits of Nattier's handling cannot be recognized ; this is however a painting executed under his direction in his studio.

LALLEMAND (Jean-Baptiste), 1716†1803. — French.

N^o 353. — *The Horsepond.*

Canvas ; 0,75 × 1.

The design is good but the scenery more artificial than ever ; the daintiness of the pearly colouring does not agree with the heaviness of the touch.

LENOIR, 1729†1789.

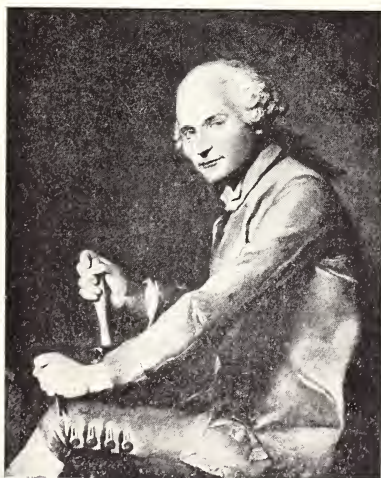
— French.

N^o 380. — *Portrait of the sculptor Attiret (1728†1804).*

Canvas : 0,97 × 0,78.

Given by M^{me} veuve Carion in 1837.

Well set and agreeably harmonious in grey and brown, warmed by a gold lace in the skirt of the coat ; some dryness in the execution.





EISEN (the father), 1685
†1775. — French.

N^o 112. — *Cupids playing with flowers.*

Canvas : 0,44 × 0,33.

Bequeathed by M^r Chevalier
in 1876.



This small picture and the «pendant» to be found further (n^o 111, *God Pan and Cupids*), are of the prettiest execution; painted in cameo in imitation of a marble relievo, gilded by the sun, amongst vine-branches and flowers, beautiful naked children are playing who have kept a reflexion of attic gracefulness. Charming works in perfect saatte of preservtion.

ROBERT (Hubert), 1733 †1808. — French.

N^o 437. — *Thermes de Julien (or stables in the ruins of an Ancient building).*

Wood : diam. 0,54.

N^o 457. — *Interior of an ancient Temple.*

Wood : diam. 0,54.

Two charming round panels in Hubert Robert's best manner. He seldom treated more ingenious compositions with more wit. The free and smooth touch not the least in heavy, the luminous subtle caressing ray pierces through the golden shadows; this art is thoroughly French, tastefully graceful and may be enjoyed entirely thanks to an excellent state of preservation.

EISEN (the father), 1685†1775. — French.

N^o 111. — *God Pan and Cupids.*

Canvas : 0,44 × 0,33.

Bequeathed by M^r Chevalier, 1876.

Mentioned above with n^o 112.

LALLEMAND (Jean-Baptiste), 1716†1803 (Ascribed to).
— French.

N^o 352. — *Scene of rural life.*

Canvas : 2,22 × 2,60.

A decorative composition.

CASSAS (Louis-François), 1756†1827. — French.

{ N^o 241. — *A landscape of Greece.*
 { N^o 242. — *A roman landscape.*

Water colours : 0,65 × 1. Bequeathed by M^r Chevalier in 1878.



ROOM XII

(Stair-head)

CHOCARNE-MOREAU, 18... — French.

Sea-hedge hog fishing.

Subject and style of a fancy picture somewhat out of place in such huge dimensions.

MOTTEZ (Victor-Louis), 1809†18... — French.

Phryné before the Areopage.

Given by M^r Mottez the son.

No historical reconstitution, no picturesque, no invention ; nothing but an effect of light of doubtful taste.

DELABORDE (Henri V^{te}), 1811†1890. — French.

N^o 272. — *Agar in the Desert.*

Canvas : 1,87 × 2,57.

Given by the State in 1872.

Under the influence of Paul Delaroche and imitated after Horace Vernet.

SUVÉE (Joseph-Bernard), 1743 † 1807. — Flem.

N^o 465. — *Death of Coligny.*

Canvas : 3,22 × 2,57.

Given by the State in 1872.

The composition was destined to the Royal Factories. The subject is singularly chosen for a tapestry and is

treated in a heavy and commonplace manner except the young boy with a red coat whose execution is firm and bold.

MASSON (Benedict), 1819 † 1893. — French.

N^o 396. — *Battle of Trasimène.*

Canvas: 3,35 × 6. Exhibited in the Salon of 1859. Given by the author in 1860.

This huge canvas, heavily painted in very dark colouring and representing two armies in action, shows a considerable effort, the utility of which does not seem evident.

COYPEL (Charles-Antoine), 1694 † 1752. — French.

N^o 266. — *The wrath of Achilles.*

Canvas: 3,48 × 3,06.

Given by State in 1872.

A theatrical composition whose ostentation, brightness and richness were perfectly adapted to its destination, a tapestry cartoon for the « Gobelins ». The principal figures are tragedy swaggers, wildly gesticulating with comical emphasis and rolling eyes. Amongst the satins shining brightly in a bunch of tender colours, all are quarrelling, shouting. A bright work of a master in decoration, skilful in the grouping of crowds, distribution of colours and matching of gorgeous tones.



ROOM XIII

(said of the Primitifs)

NERI DI BICCI, 1419 † 1486. — Florent.

The Virgin and the Child.

Given by Mr Jules Maciet, 1902.

One may notice the elegance of the arrangement and the richness of colouring in which gold and purple predominate.

PERUGINO (Vannucci Pietro), 1446 † 1524. — Ombr.

N^o 71. — *The Virgin and the Infant Jesus.*

Wood : 0,73 × 0,54.

Sent by the government before 1814.



An interesting work which shows real qualities; beauty of drawing, ambered warmth of colouring, firmness of modelling: the Child Jesus particularly is charming. Yet to ascribe the picture to Perugino is hardly possible, for one neither recognizes his types nor his style in the round faces of the Virgin and Saint John

the Baptist, nor in the picturesque and familiar taste of the draperies.

VALENTIN (Jean de Boulongne), 1591 † 1634. — French.
N^o 484. — *Saint John*.

Canvas : 0,76 × 0,59. Sent by the government before 1814.

All one may remark in this dark and heavy painting a wild gesticulation drowned in dense shadows.

LO SPAGNA (Spagnuolo Giovanni), lived in 1524. — Ombr.

N^o 64. — *The Assumption of the Virgin*.

Wood : 1,50 × 1,34. — From the Campana Collection, a gift of the Emperor.

This composition of a noble gracefulness has for striking features the sweetness of the faces, the elegance of the attitudes, careful draperies, limpidity of light. What can remain here of the primitive execution ? It is difficult to find out in consequence of the smoothness of its various restorations.

FRA FILIPPO LIPPI 1406 † 1469 (School of). — Florent.
The Virgin sitting holding the Child.

Given by M^r Jules Maciet 1898.

FRA FILIPPO LIPPI (School of). — Florent.
The Virgin in prayer.

Given by M^r J. Maciet 1898.

This small composition unfortunately ruined, is worthy of a master by its candid and fresh grace, the pure charm of the young saint crowned with flowers, and the rich colouring of red and black to which the mystical aureoles add the soft light of their subdued glits.

PERUGINO (Vannucci Pietro), 1446†1524 (After). — French.

N^o 70. — *The Holy Family*.

Wood : 0,73 × 0,54.

Sent by Government before 1814.

An old copy.

FLEMISH SCHOOL (17th c.).

N^o 148. — *The last Judgment*.

Wood : 0,70 × 0,54.

This picture whose style and execution are still free from Rubens' influence cannot be later than the end of the 16th c.

RUYSDAEL (Salomon), 1605†1670. — Dutch.

A landscape.

Given by Mr J. Maciet.

Only the harmonious accord of sky and earth connected with the strong colouring of the trees remain ; the rest has disappeared.

DUTCH SCHOOL (17th c.).

Portrait of a Man.

Given by Mr J. Maciet 1904.

This small portrait whose dimensions barely surpass those of a miniature is boldly painted in an excellent golden light.

FLEMISH SCHOOL (16th c.).

Portraits.

Given by Mr Jules Maciet 1901.

On one small panel are three women's and one man's heads put together. These studies are clear, delicate and highly finished.

SPANISH SCHOOL (16th c.).*A Saint.*

Given by Mr Jules Maciet.

A small work once of rare distinction, with its purple colouring and marble architectures on a golden background; now ruined but still with traces of its vanished charm.

FLEMISH SCHOOL (15th c.).*The Virgin and the Child.*

Water colour painted on silk.

Given by Mr Jules Maciet.

It is a work of a strange and rare quality with grandeur in its style, a fine treatment of the flesh; the draperies outlined by a few strokes in solid tints on a golden background, are left unfinished.

GERMAN SCHOOL (16th c.).*Adoration of the Magi.*

Composition in the Italian taste, painted by a German, whose execution is not much superior to a « cassone » picture.

PETER NEEFS (the Elder), 1570 † 1651. — Flem.*Interior of a church.*

Given by Mr Jules Maciet.

GERMAN SCHOOL (16th c.).*A Saint.*

Given by Mr Jules Maciet.

A half-length figure on a golden-ground in which the black cloak finely embroidered with a grey foliage, mingled with gothic letters, stands out abruptly. The well characterized head and hands are somewhat softened by restorations.

UMBRIAN SCHOOL (15th c.).*The resurrection of Christ.*

Given by Mr Jules Maciet.

Under the influence of Perugino whose even composition, taste for elegance in postures and draperies, are to be found in this picture.

FLEMISH SCHOOL (15th c.).*The Virgin and Child.*

Given by Mr Jules Maciet.

A small round panel in the style of the Master of Flemalle, and in which firmness sweetness and a fine and tender grace are to be found. Some traces of gilding remain in the hair and in the speckled background.

FLEMISCH SCHOOL (15th c.).*Saint John the Baptist.*

Given by Mr Jules Maciet in 1901.

The gentleness of feeling and the delicacy of the modelling come from Memling.

CORREGGIO (*Allegri Antonio*) (Ascribed to). 1494†
1534. — Parm.

The head of Christ.

Coloured chalks.

Given by Mr Jules Maciet.

A vestige which disappears little by little. The attribution to Correggio is somewhat justified by its caressing grandeur, amplitude and suppleness which surpass Baraccio and are not unworthy of Correggio.

PATINIER (*Joachim*), died 1515. — Flem.

A Soldier.

Given by Mr Jules Maciet.

Elegance and fancy in the delineation of this small picture.

FLORENTINE SCHOOL (1st third part of the 16th c.).

Portrait of a Man.

Given by Mr Jules Maciet 1901.

Very fine style, strong modelling; the conception is masterly.

FLEMISH SCHOOL (15th c.).

Head of Saint John the Baptist.

Given by Mr Jules Maciet, 1901.

The head in black and white is represented on a wooden dish. A mellow treatment but whose shadows are too opaque and dark.

QUENTIN (Nicolas), died at Dijon 1636. — Burg.

N^o 439. — *Triptych* :

Saint Margaret and the dragon.

Wood : 2,27 × 0,87.

The Circumcision.

Canvas : 2,27 × 1,84.

A Bishop blessing a child (or the miracle of Saint Claude).

Wood : 2,27 × 0,87.

Quentin, somewhat forgotten nowadays is one of the most interesting artists of Burgundy. The date and place of his birth are unknown, as well as the name of his master ; but his rank dence wholesome and sincere works full



of frank naturalism make him sufficiently known to us. In this great Triptych, his principal work, the right panel *Saint Margaret and the dragon* charms by its glowing warmth, and its mysterious light, evoking the miracle. Nevertheless the central picture *The Circumcision* shows a firmer character, a higher inspiration, with

excellent parts such as the body of the child quivering with life, the kneeling woman who presents a fruit basket, and above all the three choristers behind the high priest,

head portraits of a strong individual expression. The left panel *A Bishop blessing a child* (or the miracle of Saint

Claude) surprises one by the strange way of using but two colours red and yellow in violent oppositions; but nevertheless one must admire the qualities of moving simplicity and strength, the efforts made to be true, which group around the weak in-



fant, the anxious prayer of the mother, the humble resignation of the father, the merciful charity of the bishop. The execution is broad and decisive, free from brutality and clumsiness.

FLEMISH SCHOOL (15th c.).

The Annunciation. — Diptych.

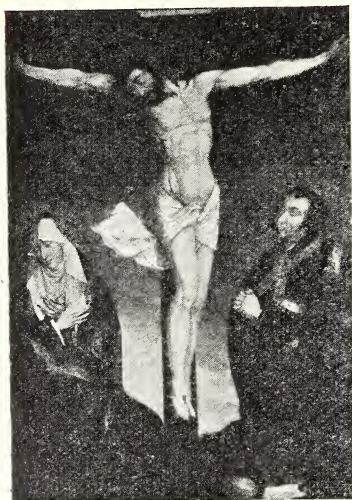
Wood. — Given by Mr Darbois, professor at Dijon, fine arts academy 1822.

The design is rather good, besides a good study of draperies and a rich and careful execution. However the

interest of the work is rather documentary. The two panels bear on the back angels presenting the arms of Martin de Bretenières mayor of Dijon in 1453 and of his wife N. Barbier de Reulle.

BURGUNDIAN SCHOOL (15th c.).

Christ with the Donors.



An important work of fine bearing and grave disposition. The red and blue velvet, the golden stripes precious stones and pearls, give to it a sumptuous appearance. One feels the Flemish influence, particularly in the body of Christ on the cross and in the Lady of Pain. In return, the Burgundian character shows itself strongly in the donor whose glory is strangely out of place together with a quiet

calmness of expression, foreign to any mystical fervour.

FLEMISH SCHOOL (15th c.).

A Queen.

Given by Mr Jules Maciet.

Some gracefulness with an agreeable fancy.

FLEMISH SCHOOL (15th c.).*Cain murdering Abel.*Given by M^r Jules Maciet.

A small panel treated in greyish tones with a rather pungent verve, and a satirical naturalism.

BARRAULT (Jean), 1705 † 1766. — French.

The Holy Father's coachman. Given by M^r Jules Maciet.

A fine small sketch, brightly treated in the manner of the Venetian painters of the 18th century.

ITALIAN SCHOOL (14th c.).*The Magi Kings on their journey.* Given by M^r Maciet.**FLEMISH SCHOOL (16th c.).***A Diptych: The Annunciation. The Visitation.*

Much sweetness in the small figures carefully painted.

SCHOOL OF GIOTTO (14th c.).*The Adoration of the Shepherds.*

On gold ground.

Given by M^r Jules Maciet.

FLEMISH SCHOOL (15th c.).*The Virgin and Child.*

Given by M^r Jules Maciet.

The firmness of the drawing, the style of the figures show undeniable mastery. The playful and mirthful child who holds, his foot in his hand and laughs, is of a very graceful conception, but the execution is too inferior to the design for us to consider this picture as an original.



PENCZ (Grégoire), about 1500 † 1556. — German.

Saint Jérôme.

Wood.

Given by M^r Jules Maciet 1897.

A small panel conscientiously and most delicately treated.

FLEMISH SCHOOL (16th c.).

Portrait of a Monk.

The encircling of the architecture is in the manner of Van Orley. The figure is rather wanting in tone.

LEPONTORMO (Carrucci Jacopo), 1493 † 1558. — Florent.

N^o 21. — *Presentation of the Virgin.*

Wood : 1,07 × 0,81. — Given by M^r de Saint-Memin keeper of the gallery 1822.

The work dated 1521 was once beautiful and charming. One must deplore the pitiless restoration which ruined it leaving only in it the elegance of the composition the grace of the figures and of the noble attitudes. Everything else has disappeared under a touch heavily, coldly, flatly uniform.

MACHIAVELLI (Zenobio de) painted in 1474. — Florent.

The Coronation of the Virgin.

Wood : 1,64 × 1,66. Napoleon Museum, sent by the State in 1876.

This big panell, well-preserved, though rather forbidding is not devoid of interest. The composition, crowded but with no piling up, is gravely ordained: the faces strongly characterized, in their common ugliness give a stern dignity, hardly softened in the back-ground by the curious realism of the musician-angels, chubby and fer-

vent. The colouring, wanting in strong values shows the Florentine taste for rather sour harmonies.

VIVARINI,†.... (Ascribed to).

A Saint.

Given by Mr Jules Maciet 1898).

BELLEGRAMBE (John) said le **Maitre des Couleurs**, about 1470 † 1535. — Flem.

The Holy Trinity.

Wood.

This picture has long been considered as a French work, but is now restored to the Flemish school. The composition is rather confused but the figures have a freshness of conception, a light grace and truth mixed with fancy which are but seldom met with in French works of that time, and makes one regret the more the irremediable wear of the panel. In the parts which have not suffered too much, the freedom and warm colouring of the original execution are to be seen.



FLEMISH SCHOOL (16th c.).

A Donor and Saint Jean.

Given by Mr Jules Maciet.

This compartment of a tryptich bearing on the reverse an angel in grey painting is harshly executed, with heavy

shades, over darkened. Nevertheless a real mastery is to be found in this work.

BOULLONGNE (Bon), said the Elder, 1649 † 1717. — French.

N^o 236. — *Jesus washing the feet of the Apostles.*

Canvas : 1,68 × 2,33. Given by Mme de Chavagnac, 1828.

This composition in the Flemish taste is not very original. But we find in it a warm colouring, ease, and fulness, and a good distribution of light. This is one of the best works of Bon Boullongne.

FLEMISH SCHOOL (15th c.).

Ecce Homo.

Given by Mr Albert Joliet, 1909.

FLEMISH SCHOOL (first part of the 16th c.).

Christ bestowing his blessing.

Given by Mr Jules Maciet.

In the taste of Quentin Matsys.

ITALIAN SCHOOL (16th c.).

N^o 79. — *Two Holy Bishops.*

Wood : 1,14 × 0,53.

An archaic picture on a golden back-ground in an architectural framing.

GUIDO (Reni Guido), 1575 † 1642. — Bolonese.

N^o 43. — *The everlasting Father blessing the world.*

Canvas : 0,76 × 0,87. Sent by the Government before 1814.

Meek and amiable, softly wrapped in tender colours, blue, pale violet, and silvery grey, this God the Father is

not in the least like the formidable Jehovah painted by Michael-Angelo. Though lacking in sublimity we must grant that a real amplitude of style is in this work.

NORTH ITALIAN SCHOOL (to be found Early 16th c.).

A Pilgrim between two Saints.

Given by Mr Jules Maciet.

A small panel of a rather harsh character but whose conception is not vulgar.

SPANISH SCHOOL (2d part of the 15th c.).

Saint Come and Saint Damien.

Given by Mr G. Joliet, 1909.

ITALIAN SCHOOL (17th c.).

Saint Bartholomew and Archangel Saint Michaël.

Given by Mr J. Maciet.

FRENCH SCHOOL (16th c.).

N° 512. — *Portrait of Odinet Godran, president of the Burgundian Parliament, founder of the « Collège ».*

Wood : 0,70 × 0,70.

ITALIAN SCHOOL (15th c.).

N° 82. — *Saint Bernardin.*

Wood : 0,50 × 0,15.

ITALIAN SCHOOL (15th c.).

N° 83. — *Saint Agathe.*

Wood : 0,50 × 0,15.

ITALIAN SCHOOL (15th c.).

A small tryptich on gilt ground.

An interesting work relatively well preserved of which

the attribution to the Sienna school seems to us hardly grounded. We find here a study of beauty and elegance, a sense of style and art in the arrangement which belong rather to the Florentine school.

GERMAN SCHOOL (15th c.).

Saint James the elder, Saint Simon and Saint James the younger.

Given by Mr Sortais.

GERMAN SCHOOL (16th c.).

Burying of Christ.

Wood : 0,76 \times 0,54.

TASSEL (from LANGRES). 1608 \dagger 1660. — French.

N^o 481. — *Head of Christ.*

Canvas : 0,54 \times 0,43.

N^o 480. — *Mater dolorosa.*

Canvas : 0,54 \times 0,43.

Dark pictures summarily treated but with a sincere religious feeling.

GERMAN SCHOOL (16th c.).

N^o 206. — *Triptych.*

{	<i>The adoration of the Magi.</i>
	1, \times 0,58.
	<i>The adoration of the Shepherds.</i>
	1, \times 0,28.
{	<i>The presentation in the Temple.</i>
	1, \times 0,28. Acquired by the Town in 1854.

After Lucas de Leyde or his style. The execution is so weak that one must consider it only as a copy.

LEBRUN (Charles), 1619 † 1690. — French.

N^o 370. — *Christ on the Cross*.

A canvas : 1,79 × 1,14.

This large canvas was successively ascribed to Jouvenet and Lesueur and lastly to Charles Lebrun. It does him but little honour. Lacking thoroughly in religious expression as well as nobleness and pathos; it is but an academic of rather a loco style, heavily painted in yellowish tones, standing out arbitrarily on a leaden sky without beauty or mystery.



GERMAN SCHOOL (end of the 15th c.).

Christ on the Cross.

Given by M^r Albert Joliet, 1912.

COYPEL (Charles-Antoine), 1694 † 1752. — French.

N^o 265. — *The adoration of the Shepherds*.

A canvas : 1,57 × 1.

Sent by the Government before 1814.

A graceful design full of gentleness and tenderness somewhat loosely painted but with a pretty golden light.

LE MAITRE DE FLEMALLE (Painted between 1430 and 1460). — Flem.

N° 150. — *The adoration of the Shepherds.*

Wood : 0,87 × 0,70.



A very interesting work of the Flemish school of the 15th c. which shows a new taste for the picturesque. The rich and crowded arrangement abounds in ingenious details where a sharp sense for reality is attended with fancy in a very able and thorough execution. The group of shepherds rises to a real grandeur of style by the beauty of its expression ; as to the Holy Women, aloof,

they form the principal element of the picture by their individual character of so firm an accent, as well as by the lucky conception of their attitudes and their cleverly complicated adjustments. The somewhat chalky colouring still remains fresh and clear.

FLEMISH SCHOOL(16th c.).

The Annunciation.

Given by Mr Jules Maciet, 1898.

GERMAN SCHOOL (end of the 15th c.).

Saint-John the Baptist.

Given by Mr Albert Joliet, 1912.

ITALIAN SCHOOL (14th c.).

N° 81. — *Altarpiece. — Figures of Saints.*

A panel : 1,47 \times 1,82.

Given by the State, 1872.

VOUET (Simon), 1590 \dagger 1649. — French.

N° 493. — *Christ in his Winding-sheet.*

A canvas : 0,76 \times 1,62. Sent by the Government before 1814.

A powerful and beautiful study of anatomy of which the grave style, the severe bearing are well contrasted with the familiar reality of boldly and simply executed surroundings.

BURGUNDIAN SCHOOL (15th c.).

The Virgin, Child and Saint Catherine.

On a gilt back ground.

Given by M^r Albert Joliet, 1907.

HONTHORST (Gérard Van) called **Gherardo della Notte**, 1592 \dagger 1666 (or 1680) (ascribed to). — Dutch.

N° 139. — *An effect of light.*

A canvas : 0,62 \times 0,51.

This effect of light would be more fitly called *effect of night*; it is nearly impossible to distinguish anything in it. This picture is ascribed to Honthorst.

TASSEL (de Langres), 1608 \dagger 1660. — French.

N° 478. — *Head of Jesus.*

N° 479. — *Head of the Virgin.*

Canvas : 0,57 \times 0,43.

FRAGONARD (Honoré), 1732 † 1806. — French.

A Landscape.



A charming picture of dainty tasteful execution joining a truthful atmosphere to a clever arrangement of the landscape. It is somewhat too pretty to be quite sincere, but the

transparency of the sky, the lightness of the air make the exquisite charm of the scene.

MEUNIER, 1808 † 18... — French.

A Landscape.

In this sincere, minute study we find the artist of the transition time who would fain have painted nature as he saw it, but dared not put aside the prescribed rules.

ALLEGRAIN (Étienne), 1644 † 1736. — French.

N° 216. — *A Landscape with figures.*

Canvas : 0,54 × 0,63.

Bequeathed by Mr de Mimeure, 1874.

Entirely painted in the aristocratic style. An ancient temple, stiffly trimmed trees, draped figures whom one fancies to recite « Alexandrins ». Yet the work, despite Such old-fashioned pageantry contains real qualities of execution.

TINTORETTO (Robusti Jacopo), 1512† 1594. — Venetian.
Portrait of a Man in black.

Given by Mr Jules Maciet 1897.

Only a shadow, but which has kept a grand style.

FRENCH SCHOOL (17th c.).
Portrait of the « Grand Condé ».

ITALIAN SCHOOL (17th c.).
A Man's Portrait.

Some vigour and warmth attended with vulgarity.



ROOM XIV

The so-called Tombs-Hall.

This handsome hall, formerly the Guards-Room is the only apartment still existing in the Ducal Palace; it was restored in 1827 to receive the magnificent tombs of Philip-the-Bold and John-without-Fear. These masterpieces of mediæval sculpture taken from the Charterhouse of Champmol in 1793, had been broken into pieces but not destroyed; the fragments were here and there in various establishments or in the hands of private persons; in 1818 the Department intended to bring them together and the « Conseil Général » voted the necessary expenses. The restoration was carried on most carefully and cleverly and took no less than nine years; the result was quite satisfactory.

QUENTIN (Nicolas), died at Dijon 1636. — French.

The adoration of the Shepherds.

Canvas: 3,08 X 3,90.

Of an enormous size, weakly painted, over crowded, too dark in a scattering of ruddy lights which do not brighten anything.

FLEMISH SCHOOL? FRENCH SCHOOL? (15th c.).

N^o 1421. — *Altarpiece coming from Clairvaux Abbey.*

We willingly admit this altarpiece of five compartments

to be a French work. We find in it a clearly ordered arrangement, a very fresh naturalism in the childlike roundness of the small angels' faces, and a great sweetness of features; the colouring without harshness as well as without beauty is ingeniously distributed: a gilt ground for the central panel: *God the Father presenting to the world Christ on the Cross*; a ground spotted with gold and black for the two extreme panels, *Saint Bernard bearing a model of the Abbey* and *a Holy Abbot with a crosier and a mitre*; a green ground for the two intermediate panels: *the Baptism of Christ* and *Christ appearing to the Apostles*. In the latter, the face, feet and hands have been gilded in order to marking the miraculous character of the apparition. All this is of a rather mediocre art, without any fervour or fancy, but reasonable and well connected.

VENETIAN SCHOOL (16th c.).

The Virgin and Child between two Saints.

Given by M^r Jules Maciet.

BRÆDERLAM (Melchior) about 1358? — Flem.

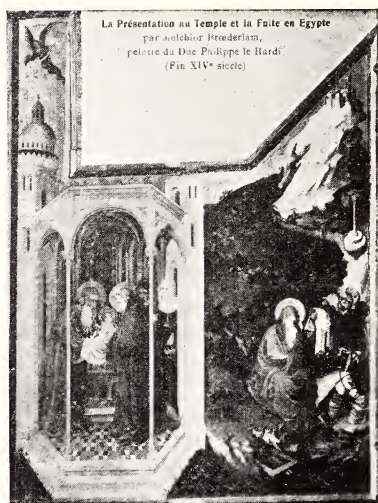
Altarpiece.

This important tryptych of the same period with the tombs and comes also from the convent of Champmol. In 1399 Philip the Bold ordered Flemish artists to execute it. The middle panel in gilt wood is the work of the sculptor Jacques de Baërze. The side-panels were painted by Melchior Broederlam. In his fine and learned study on the Early French painters M. Louis Dimier says « it is the

«oldest work in existence of the schools of Northern Europe.

« In the history of painting
 « in France during the
 « Middle Ages its impor-
 « tance equals that which
 « the Lamb of Van Eyck
 « has for Flanders in
 « the 15th c. ». Each side
 panel bears two designs,
 the left one, the Annun-
 ciation in an elegant and
 rich architectural deco-
 ration after the Italian
 style, and the Visitation
 in a mountainous lands-
 cape; the right one, the

Circumcision under
 the arches of the tem-
 ple, and the Flight
 into Egypt along abrupt
 paths. All the scenes
 are treated with an
 art which feels alrea-
 dy sure of its means
 of expression in a
 taste of natural noble-
 ness, graceful ingenui-
 ty and tenderness; the
 attitudes are easy, sim-
 ple and natural; the
 draperies fall in supple
 folds, neither compli-
 cated nor stiff. In the Circumcision the charming little



head of the Child Jesus which is of such a fresh and pure conception and in the background saint Joseph, a grand figure of the finest character are particularly to be admired. The delicacy of a light execution in clear and transparent tones may still be appreciated; the work being rather well preserved and having undergone but the strictly necessary restorations.



DE TROY (Jean-François), 1679 † 1752. — French.

N^o 482. — *Jesus before Pilatus.*

Canvas : 2,92 × 3,90.

Sent by Government before 1814.

This huge canvas, one of the worst productions of historical paintings in the first half of the 18th c. is all but bathos bombastic and theatrical. The indifferent overcrowded composition would not need much alteration to represent the Family of Darius or the Wrath of Achilles. The rather flat execution, and yellowish colouring without freshness or life do not make up for the poorness of the composition.

CRIVELLI (Carlo), 1430 † 1495. — Venetian.

The Virgin and the Child.

Wood : 1,67 × 0,71.

Acquired by the Town 1855.

A picturesque and sumptuous picture ascribed to Crivelli; comes probably from his studio. The architectural

scenery is painted in black on golden ground like in Jean Fouquet's Jouvenel des Ursins.

FLEMISH SCHOOL (16th c.).

Country feast.

Bequeathed by Bureau. Lent by the general Hospital.

N^{os} 505, 506, 507, 508. — *Portraits of the dukes of Burgundy, Philip-the-bold, John without fear, Philip the Good and Charles the Bold.*

Given by Mr Cugnotet.



ROOM XV

Large Gallery

VAN BLOEMEN (Pierre), 1657 † 1720. — Flem.

N^o 184. — *Moscovite Horseman*.

Wood : 0,35 × 0,24.

RIGAUD (Hyacinthe), 1659 † 1743. — French.

Portrait of Coyzevox.

Given by Mr Jules Maciet.

A study or fragment of the finest quality. A masterly execution gives a sparkling life to the expressive ugliness of a strongly built face, in which the shades and lights are drawn boldly in the warmth of a handsome golden patina.



REVEL (Gabriel), 1643†1712. — French.

Portrait of Jean Dubois sculptor and architect of Dijon (1626-1694).

Canvas : 0,57 × 0,46.

The execution is heavy; the unlucky colouring produces



an acrid harmony between the coat of brown-red taffeta and the cloak in crimson silk. Nothing more absurd than the attitude of this sculptor leaning on an over-turned bust, to trace a plan he does not look at. Nevertheless the relation between shades and lights is good, the drawing has much force, and the speaking countenance

has a firm accent.

DUTCH SCHOOL (17th c.).

N^o 161. — *An old woman's head.*

Wood : 0,27 × 0,19.

BREUGHEL (John), said the velvet painter, 1568†1625.
— Flem.

N^o 103. — *The Virgin and Infant Jesus in a Forest.*

Copper : 0,41 × 0,36. Bequeathed by Mr de Mimeure, 1874.

A charming little picture of the rarest conception and

most exquisite taste. The principal subject is surrounded by a margin of gilt-ground showing in the four corners the Evangelists represented in black and white amongst arabesques in « camaïeu » and a sprinkling of flowerets after life. In the spaces between, episodes of the



life of Jesus, painted in white and black, place the grand views of the Holy Legend around the Virgin and the divine Child, radiant with a soft lustre under the foliage of the mysterious forest. A very sweet poem, marvellously young and fresh emanates from this small masterpiece. One may wonder whether Breughel is its only author, and one might be inclined to recognize the grace and fancy of Franz Francken the younger, in the exquisite conception of the figures as well as of the border.

DUTCH SCHOOL (17th c.).

N^o 160. — *Head of an old man.*

Wood : 0,27 × 0,19.

VAN BLÆMEN (Pierre), 1657 † 1720. — Flem.

N^o 182. — *Moorish Horseman.*

Wood : 0,35 × 0,24.

FRANZ FRANCKEN JUNIOR, 1581 † 1642. — Flem.

N^o 123. — *Jesus before Pilatus.*

Wood : 0,27 × 0,22.

A heavy and gloomy picture, one of the numberless productions from Francken's studio.

CARRACCI (Ludovico), 1555 † 1619 (After). — Bolonese.

The Dead Christ.

FRANZ FRANCKEN JUNIOR, 1581 † 1642. — Flem.

N^o 192. — *The Flagellation.*

Copper : 0,30 × 0,24.

A studio work.

TOCQUÉ (Louis), 1696 † 1772. — French.

Portrait of a man.

Given by Mr Jules Maciet, 1897.

FRENCH SCHOOL (17th c.).

Portrait of an Artist.

Canvas : 0,88 × 0,72.

This work was formerly attributed to Poussin and believed to represent Pierre Corneille, although it neither marks the style of Poussin or the features of Corneille. The work although dull does not lack some distinction in its quiet harmony in which the clear grey of the cloak gives the predominant tone enhanced by the warm paleness of the face and by the dark wavering hair over the shoulders.

CHAMPAIGNE (Philip of), 1602 † 1674. — Flem.

N^o 105. — *Mater Dolorosa*.

Canvas : 1,95 × 1,27.

Sent by Government before 1814.

An excellent copy by John Baptiste of Champaigne, which maintains in the resignation of this grand sorrowful figure its character of gravity and nobleness.

FLEMISH SCHOOL (17th c.).

N^o 191. — *A man smoking his pipe*.

Wood : 0,16 × 0,13.

FLEMISCH SCHOOL (17th c.).

N^o 200. — *A Halt of Travellers*.

Copper : 0,11 × 0,19.

BERNAERT (Nicassius), 1608 † 1678. — Flem.

N^o 93. — *A disputed Prey*.

Canvas : 1,35 × 1,81.

Sent by Government before 1814.

A strong but rather heavy painting with a tone of frankness and a warm colouring which makes it free from vulgarity.

NATTIER (Jean-Marc), 1685 † 1766. — French.

N^o 413. — *Marie Leczinska*.

Canvas : 1,35 × 1,03.

Several replicas are known of this fine portrait the composition of which is so elegant, the grace so noble and easy. The picture in the Dijon Museum signalizes

itself by the freshness of tint, freedom of touch, and above all by the mar-



vellous execution of the accessories. It is impossible to spend more wit to produce a velvet lustre, to bristle up the fine fur of the zibeline, or arrange a lace scarf on powdered hair. The workmanship in its perfect skill maintains the fine sobriety of French taste at its best period.

COYPEL (Noël), 1628 † 1707. — French.

N^o 267. — *Apollo overpowering the Serpent Python.*

Canvas : 1,89 × 1,27.

Sent by Government before 1814.

A systematic and pyramidal design where the all lines converge towards the summit of a triangle. However, the figures and movements are simple and easy, the colouring fresh and strong. One still finds a taste for the natural, mingled with the pomp of allegory.

COYPEL (Antoine), 1661 † 1722. — French.

N^o 263. — *The sacrifice of Jephtha.*

Canvas : 1,45 × 2,11.

Sent by Government before 1814.

It would be wrong to see nothing but a vulgar production of the Academical style in this theatrical design, set

like a finale in an opera. The light in the center falling on the group of the women who desperately cling to the victim, shows fine attitudes, pathetic swoons, mingled with intensely exaggerated but just feelings. There is in it a combination of



soft colours, a beautiful and happy conception of movement and expression. The rest of the scene loses itself in a warm shade from which emerge some picturesque details such as strongly marked faces, a border of ermine, a white beard and a charming, terrified, sweet face of a youth. Undoubtedly a conventional art but which the too frequent repetitions of experienced effects have not yet made insipid.

LALLEMAND (Jean-Baptiste), 1716 † 1803. — French.

N^o 348. — *Effect of morning.*

Canvas : 2,27 × 3,30.

A large decorative design cleverly arranged and of a light tone.

VAN BALEN (John), 1611 † 1654. — Flem.

N^o 90. — *Saint Catherine of Sienna.*

Copper : 0,30 × 0,22.

A brilliant little picture where the subject is treated with graceful ease, Saint Catherine being represented as a beautiful *blonde* plump and youthful, robed in white

satin, her hair in curls, between her two elegant companions. Pretty, free and tasty execution ; in good preservation.

VAN BLEEMEN (Peter), 1657 † 1720. — Flem.

N^o 183. — *Persian Horseman*.

Wood : 0,35 × 0,24.

CHARDIN (Siméon), 1699 † 1779. — French.

N^o 247. — *Portrait of Rameau* (1683-1764).

Canvas : 1,08 × 0,97. Sent by the Government before 1814.

The handsomest picture in the museum and perhaps the masterpiece of the painter who never to our knowledge rose so high in the interpretation of the human



face. There is no longer any such comely gentleness and freshness becoming to a top spinner or a card-castle builder, charming works, partly portraits, partly subject pictures. Before the whimsical nature of a man of genius, rendered complicated by being ill, pettish and unbearable, Chardin becomes graver, more sympathetic and penetrating. His execu-

tion always as sure as it is supple becomes softer, his colouring richer and deeper. A golden atmosphere like the luminous haze of a fine sunset wraps with serenity and harmony the moody musician. A jacket of red

cloth warms up his waxy features, which a fine cambric neck frill and cuffs outline. The powerful hands try a melody on the violin, and the tormented mind seems to become calm in giving itself up to the magic of the sounds. A perfect unity prevails in this picture where nothing has been left to chance or yielded to effect.

FRENCH SCHOOL (18th c.).

N^o 529. — *Venus and Love.*

Wood : 0,24 × 0,19.

With fair and easy freshness, a grace without affectation, this small panel painted in fine impaste is a charming work perfectly preserved. None more than the French school has ever given to the Olympus divinities such a character of pleasant reality.



GREUZEN (Charles), (lived in 1759). — Flem.

N^o 126. — *Sea-Port.*

Copper : 0,16 × 0,25.

The gallery possesses a series of small pictures of this artist : architectures, sea-pieces, and landscapes painted on copper with a minute delicacy, soft colourings, and which differ but by the subject.

TIL-BORGH, 1625 † 1678. — Flem.

N° 94. — *The five Senses : Sight, Hearing, Touch, Smell, Taste.*

Wood : 0,22 × 0,16.



The painter did not make a great effort of imagination in combining those little scenes, simply grouping two by two his neighbours and their wives in the most natural attitude; but his touch is of a charming fancy and of a joyful light and lively grace. « Sight » and « Touch », not being mingled with women's figures, almost monochrome and of a

higher picturesque character are particularly attractive.

PARROCEL (Joseph), said « des **BATAILLES** », 1648 † 1704.

— French.

N° 421. — *A Battle.*

Canvas : 1,06 × 1,84.

Some life and colour, but the painting is too copiously and clumsily restored.

VAN HËECK (John), 1598 † 1651. — Flem.

N° 135. — *Martyrdom of Saint Mary of Cordoua.*

Canvas : 1,87 × 1,21.

Sent by Government before 1814.

A cold and rather backward design, yet one finds in it a sense of colour and a pretty good execution.

KALF (Willem), 1622 † 1693. — Dutch.

N^o 140. — *Interior of a kitchen.*

Wood : 0,22 × 0,26.

Bought by the Town in 1869.

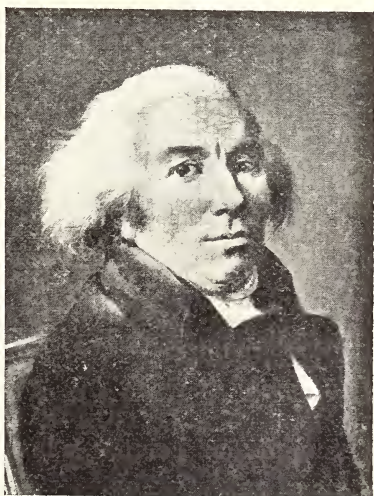
The painting, rather dark, is of a delicate execution.

BOILLY (Louis-Léopold), 1761 † 1845. — French.

Portrait of M. de Bonnégens, president of the court of Poitiers.

Bequeathed by Mr Gustave Masson, chief-ranger.

This small picture of a remarkably firm, mellow, and expressive touch may be placed among the best that Boilly painted. The fine coloration in which the sun burnt tawny face, black eyes, white hair, nut-coloured coat put strong oppositions on the delicacy of the grey background the life in the eyes, the close-grained impaste, show a



mastery far more interesting than the quaint graces and the shining satins, which have borne Boilly's glory through the two hemispheres.

RIGAUD (Hyacinthe), 1659 † 1743. — French.

Portrait of Louis Phéliepeaux de Pontchartrain, chancellor of France.

A fine portrait of a rather cold execution, but an extre-

mely careful study of the rendering of the expression. This is the Chancellor such as Saint-Simon describes him :



« A very small man, thin, well proportioned in his short stature with a countenance incessantly sparkling with fire and intelligence. Never was seen such quickness to understand, such lightness and attractiveness in conversation, such fitness in repartees, such easiness and firmness in labour, such prompt knowledge of men or more clever turn to grasp them.» The great painter

and the writer of genius completed each other.

MONNOYER (Jean-Baptiste), 1634 † 1699. — French.

Flowers.

Sumptuous colours, a broad and full execution, a fine state of preservation.

MOSTAERT, 1474 † 1556 (Ascribed to). — Flem.

N^o 109. — *Head of Saint John the Baptist.*

Copper : 0,41 × 0,32.

Different attributions have been given to this painting in which the richness of invention is complicated by

somewhat heavy puerilities. It was ascribed to the German school, and even to Albrecht Durer, which was inadmissible, and to the Flemish school, particularly to Mostaert. Now, a German influence seems to be admitted once more. The work, at all events is most interesting; the execution is very fine and precise and in a good state of preservation.



VAN DER MEULEN (Anton-Franz), 1632 † 1690. — Flem.
N° 154. — *Portrait of Louis XIV on horseback.*

Canvas : 0,89 × 0,76.

The size is pleasant and the figure well set, but the execution, though careful, has not the light and brilliant decision of Van der Meulen's genuine works.

HALS (Franz), 1580 † 1666. — Dutch.
N° 133. — *A child's head.*

Canvas : 0,33 × 0,28.

Sent by the State 1875.

A genial improvisation of an astounding sprightliness and warmth ; a youthful life, as fresh and bracing as an April dawn, prevails in this smiling child's face with its flat nose. Eyes which shine, a cheerfully

opened mouth, the white collar, the rough hair of a hemp colour, every detail is brushed with rapid impetuous strokes spreading a flaxen floating creamy paste, and light shades. Several replicas of this work are known, but it seems hardly possible to surpass it in mastery and verve.



CLOUET (François), called *Janet*, 1500 † 1572 (Ascribed to). — French.

Nº 250 — *Portrait of a Woman*.

Wood : 0,43 × 0,32.

Acquired by the Town 1855.

An ancient copy, minutely and dryly painted.

PRUD'HON (Pierre), 1758 † 1823. — French.

Nº 433. — *Portrait of M. Georges Anthony*.

Canvas : 0,96 × 0,80.

Acquired by the Town 1882.

In this portrait of a friend, iron-master well versed in business, purchaser of National domains, Prud'hon once more shows himself a magician maker of life. The subject is most simple : a young man with sharp feat-

ures, in a travelling suit, holding his horse by the bridle, ready for the departure.

Night falls ; a last sun-beam lights up his face, brightening the gold lace of his hat and the edge of a metal button. The dusk extinguishes the colours. deadens the red waistcoat, the fallow gloves, and chammois breeches, leaving only a white star on the horse's forehead, a vivid light on the sideparts of his bit.

The beauty of the chiaroscuro puts peace and mystery on the belated traveller.



LALLEMAND (Jean-Baptiste), 1716 † 1803. — French.

N^o 347. — *Setting Sun*.

Canvas : 2,27 × 3,30.

A decorative design.

COLSON (Jean-François-Gilles), 1733 † 1803. — French.

N^o 252. — *Rest*.

Canvas : 0,76 × 0,70. — Sent by Government before 1814. This picture was a part of the Central Museum in Versailles before the formation of the Louvre Gallery.

A young girl with light rosy coloured cheeks has fallen asleep holding the blue ribbon to which is fastened

her favourite canary watched by a fierce cat. The gra-



cefulness of the young body in its natural sleeping pose, the ingenious detail of the middle-class furniture, the fresh harmony of the pearly flesh, the white dress, the blue petticoat amply justifies the marked taste of the public for this lovely design, a small familiar drama in the taste of Chardin. One must however admit

that its execution is rather thick and of too heavy a touch. The grouping of the scenery is rather artificial. Chardin would have given it air and space, and the grace of a golden atmosphere.

VAN HEMESSEN (Jean), about 1504 † 1556. — French.

N° 541. — *Charles-the-Bold, duke of Burgundy.*

Wood : 0,97 + 0,73.

A curious portrait of the wild, fitful, fearless, unrestrained man, the last duke of Burgundy. If one refers to the English critics we only possess a Flemish copy of the original picture kept at Hampton Court, ascribed to Dosso Dossi, in which various illustrious men were supposed to

be represented. The design of the work bears indeed the stamp of a wild grandeur, of a mysterious and fierce poetry which decidedly surpasses the moderate merit of Van Hemessen. The small figures of the background, alone, might be ascribed to him; these childish puppets of a cold chalky colouring are by no means connected with the tragical visionary lost in a purple shadow.



LA FOSSE (Charles de), 1636 † 1716. — French.



N° 344. — *Bacchus and Ariadne.*

Canvas : 2,60 X 1,70.

Sent by Government before 1814.

The design is charming, of quite a mundane, free and easy elegance *à la Française* without insipidity or affectation. Few faces are more seducing than this Ariadne with her beautiful eyes dim with tears. As for Bacchus,

perhaps of too round and too feminine prettiness, he escapes ridicule by his nobleness full of easy grace. The picture is well painted in fine supple abundant colours where the creamy whites are combined with pink, fallow, and olive-coloured tones in a rich and warm harmony.

LARGILLIÈRE (Nicolas de), 1656 † 1746. — French.

N^o 368. — *Portrait of Bernard Bouhier (1673-1748), Président of the Burgundian Parliament.*

Canvas : 0,92 × 0,76.



The man is majestic in bearing, even to some excess. The self-satisfied attitude of the head, the Olympian graces scarcely allows one to guess the wit, the arbiter of taste President Bouhier had been in Burgundy. One must admire unreservedly the qualities of the touch, the fine treatment of the blue ribbon, of the mauve

velvet mantle with its tucked up silk lampas interwoven with gold and silver. The brightness of the touch could not be surpassed.

The DOMINICAN (**Zampieri Domenico**), 1581 † 1641. — Bolonese.

N^o 74. — *Saint-Jerome*.

Canvas : 1,06 × 0,76.

The struggle between light and shade is here particularly pleasing to the taste; in it lies the principal interest of the work rather than in the pathos of the expression which is indifferent, furnished by a studio model, or in the dramatical character of the action. The small pebble with which the holy old man bruises his chest does not conceal its quality as a harmless stage sham weapon. This fine picture is above all an excellent piece of painting in perfect state of preservation.



RIBERA (called the Spaniard), 1588 † 1656 (After). — Span.

Deposition from the Cross.

A very good copy, executed by Lethière in the convent of San-Martino (Naples).

DOLCI (**Carlo**), 1616 † 1686 (After). — Florent.

The Holy Family.

Canvas : 0,92 × 1,30.

A very well painted copy quite in the taste of Mignard.

COLSON (Jean-François-Gilles), 1733 † 1803. — French.
Portrait of his father Jean-Baptiste Colson, a miniature painter (1680-1762).

Canvas : 0,92 × 0,73.

Given by M^{lle} Colson 1826.

The quality of the painting is far better than that of the « Rest ». Colson shows here a much superior personal talent, firmer, keener in painting, well set in the



robust stoutness of his eighty years, the strong old man with his big blunt nose, puckering mouth, small eyes bordered with pale eyelashes, allowing the imperious look to pierce between. The colouring is « piquant » and savoury, the reddishness of the skin and hair forming contrast with the cloak striped in blue and green and the black

silk night-cap negligently fied on the head. The subtle and strong work is of real distinction.

CARRACCI (Annibale), 1560 † 1609. — Bolonese.

N^o 18. — *The Woman of Cannae*.

Canvas : 2,60 × 1,68.

Sent by Government before 1814.

The figures of more than human size have noble attitudes; their well studied draperies form fine folds. The values are strong and vigorously contrasted. One must seek here neither for simplicity nor spontaneity and one

cannot pretend that nature alone speaks here. This too much reasoned art is eminently clever and honest.

BASSANO (Jacopo da Ponte), 1510 † 1592. — Venetian.

N^o 38. — *Noah makes the animals get into the Ark.*

Canvas : 1,33 × 1,68.

Sent by Government before 1814.

The design is amusing by the well ordered swarming life of the scene in which all the animals of creation defile. The treatment rather heavy, the overdarkened colouring must not prevent us from enjoying the ingenious simplicity of the details and the fine style of the landscape.

BASSANO (Jacopo da Ponte), 1510 † 1592. — Venetian.

N^o 40. — *The Disciples of Emmaüs.*

Canvas : 1,95 × 2,60.

Sent by Government before 1814.

No religious feeling but a picturesque arrangement of the figures most of which seem to be portraits. The work has undergone some restorations which have darkened it and made it heavy.

HONDEKÛETER (Melchior), 1636 † 1695. — Dutch.

N^o 136. — *Cocks and Hens surprised by Kites.*

Canvas : 1,35 × 1,95.

Acquired by the Town 1860.

A drama in a poultry-yard very brilliant and very fanciful ; the background is formed by a beautiful landscape in the taste of Rubens. The frankness of the touch induces one to consider it an original work.

FRENCH SCHOOL (17th c.).*Portrait of the Count de Saulx-Tavannes.*

A double-canvassed enlarged picture whose painting has suffered much but one still recognizes the noble bearing of the « grand seigneur » in the juvenile pomp of his court costume.

REVEL (Gabriel), 1643 † 1712. — French.

Portrait of Palliot, « historiographe of the King ».

This is one of those works of genuine French origin



which are not brilliant, but which by their conscientiousness, application and scrupulous care for truth see deep into the heart of a human being. A life of honest labour and modest dignity may be read in that odd face of an old scholar, with candid eyes, toothless mouth, long locks as silky as the ears of a spaniel. The execution without brilliancy or

« tour de force » obtains all that is of importance by using the simplest means. Its discreet merit does not belong to a mediocre artist.

LENAIN (Mathieu), 1606 † 1677 (Ascribed to). — French.

Old man warming himself.

Nothing more unlike Le Nain's manner than this very

relaxed study. The very careless hasty construction, the rough touch, the heavy impaste, induce one to see here a second-rate production of the end of the 18th century.

VAN DER MEULEN (**Anton-Franz**), 1632† 1690. — Flem.

Nº 151. — *The siege of Besançon in 1674.*

Canvas : 2,30 × 3,33.

Sent by Government before 1814.

A vast design clearly ordained.

TINTORETTO (**Robusti Jacopo**), 1512† 1594. — Venetian.

Nº 49. — *Assumption of the Virgin.*

Canvas : 1,70 × 1.

Sent by Government before 1814.

Perhaps the most interesting work of Tintoretto that we possess in France. The ascent is superb. The Virgin rises, her face extended towards the celestial brightness; in the dark shade of the face one distinguishes only the brilliant point of a tender look. The earth is far away, the angels flutter, carried off in the ascension of the Glorious Virgin. The whole is of a powerful beauty, in which the unity of movement is sustained by the deepness of the colours, rose and violet, blue and green which are projected on the golden light of the sky full of cherubs.



VAN LOO (Carle), 1705 † 1765. — French.

N° 385. — *George overpowering the Dragon*.

Canvas : 1,95 × 1,14. Comes from the convent of Champmol.

A decorative panel of which the vignette style and execution of painted paper, lose nothing in being presented in a magnificent frame in carved and gilt wood of the Regency period.

RUBENS (Pierre-Paul), 1577 † 1640. — Flem.

N° 163. — *The Virgin presenting the Infant Jesus to Saint Francis of Assisi*.

Wood : 1,81 × 1,57.

Sent by Government before 1814.

This panel which has suffered but whose paint has kept



its freshness, belonged to a tryptich the two side-panels of which have remained in the church of Lierre (Belgium); it is dated 1618. The master's hand makes itself known here by the fine frankness of a broad and easy execution and by an aggressive determination of the colouring where he alone

was capable of forming a harmony. The brilliant red in which the Virgin is dressed, her blue mantle and the brown gown of the monk, three tones spreading out in large surfaces and keeping in subtle harmony with the deep

grey colours of a clouded sky interspersed with pink glimmers. It is violent and unexpected, but an original and powerful flavour rises from these dissonances without a discordance, from this crudity without acerbity. One would be inclined to consider this the rarest merit of the work, much superior to the conception of the figures, to the Virgin indifferent in her heavy beauty, to the Saint Francis causing uneasiness by his feverish ardour, were it not for the Child in whose divine flesh formed of light Rubens has put all the power of his genius.

ITALIAN SCHOOL? (16th c.)?

N^o 560. — *A Royal Wedding.*

Canvas: 1,18 × 1,62.

Sent by Government before 1814.

A mere flatly coloured image. The scenery may be of the 16th c., but can hardly have been painted at that time.

TENIERS THE YOUNGER (David), 1610-† 1690 (Ascribed to). — Flem.

The Village Surgeon.

Given by Dr Broussolle.

The clumsy invention of the figures makes one doubt this little picture to be by Teniers; it may be, at the most by one of his numberless imitators.

FRENCH SCHOOL (17th c.).

N^o 545. — *Flowers.*

Canvas : 0,49 × 0,38.

A light and full painting parts of which are a little worn out.

TENIERS THE YOUNGER (David), 1610 † 1690 (Ascribed to). — Flem.

Nº 169. — *Interior of a Tap-room.*

Wood : 0,35 × 0,32.

The invention of this small panel may be by Teniers, but the heaviness of the execution lacking wit and fancy does not permit us to recognize his hand.

FRENCH SCHOOL (17th c.).

Nº 544. — *Flowers.*

Canvas : 0,49 × 0,38.

This painting is less happily arranged than nº 545, its « pendant » and is in a still worse state of preservation.

BRAUWER (Adrian), 1605 † 1638 (Ascribed to). — Flem.

Nº 100. — *A Taster.*

Wood : 0,46 × 0,34.

Acquired by the Town 1854.



The violent and untrained invention of this picture in which the burlesque goes as far as to become a painful grimace, can hardly be ascribed to Brauwer. Still less the rough, uncertain execution, the weak and slabbering touch.

BOULLONGNE (Louis of) called the **young**, 1654 † 1733.
— French.

N^o 238. — *Saint Ambrosius conferring Baptism upon Saint Augustin.*

N^o 237. — *Saint Augustin being sacred Bishop of Hippome.*

Canvas : 0,73 × 0,49.

Sent by Government before 1814.

Dark paintings showing academical qualities ; a wise arrangement of the design and a good distribution of the light.

CHAMPAIGNE (Philippe of), 1602 † 1674. — Flem.

N^o 104. — *The Presentation of Jesus in the Temple.*

Canvas : 3,98 × 3,27.

Sent by Government before 1814.

There are in this enormous canvas great beauties of design, truth and freshness of feeling, a natural and easy nobleness which are not an academical system, but come from the soul. Nothing artificial or theatrical in the figures, no emphasis. The stateliness of the high-priest who presents the Child is instinct with dignified tenderness;



his blue and white draperies produce a silvery light in the centre of the canvas, wrapped in the morning dawn. The execution is smooth and careful, very clever, conscientious, but its excessive coldness mars the fine and high

qualities of this very distinguished work.

RESTOUT (Jean), 1692 † 1768. — French.

N^o 449. — *Baptism of Jesus*.

Canvas : 2,27 × 1,46.

Sent by Government before 1814.



All is movement, declamation and plays of light in this theatrical picture in which neither seriousness, nor sincerity are to be found. But there are some brilliant pieces : thus the three Pharisees in the background treated in a light sketch on the haze of the setting sun, with free and savoury fancy which Tiepolo has not surpassed

FRENCH SCHOOL (17th c.).

N^o 511. — *Portrait of Nicolas Brulard president of the Burgundy Parliament*.

Canvas : 0,97 × 0,78.

FRENCH SCHOOL (16th c.).

N^o 118. — *Dian of Poitiers*.

Canvas : 1,08 × 0,78.

One could perhaps see here Dian of Poitiers's portrait; it is at any rate a curious work of the « Renaissance » in which the adorned nudity of a fine body is seen under the gauze garment with the purity of its lines and the precision of the modelling. This painting has been ascribed successively to France and Flanders. Flemish influence

and particularly that of Franz Floris cannot be denied on account of the fullness of the forms and the minute execution of the details, but we may find also, together with the taste of the Fontainebleau School for odd accessories, a thoroughly French elegance in the graceful fancy of the composition, the delicacy of the face, unexpressive and charming under the golden fluffy curly hair. The question invites learned debates ; we will not venture to decide.



HEINZ (Joseph), 1565 †1609. — Germ.

N^o 134. — *Woman asleep*.

Wood : 0,70 × 1,46.

Sent by Government before 1814.

A large naked figure aiming at nobleness of style and attaining but an affected elegance in which the imitation



of Titian is striking. The execution is clever, the colour glittering, the decoration very rich ; but the sinuous outline is stiff, the constraint

attitude without grace or life. A German imitation of Italian elegance.

VALENTIN (Moin), 1591 † 1634. — French.

N^o 203. — *A Game-seller*.

Canvas : 1,19 × 1,03.

This heavy and dark painting is only ascribed to Valentin.

LUINI (Bernardino), 1460 † 1530. — Milanese.

N^o 30. — *The Virgin and the Infant Jesus*.

Wood : 0,81 × 0,68.

Sent by Government before 1814.

Among the numberless *Virgin and Child* pictures which



Luini has painted, this is one of the most beautiful, being of a very studied and learned drawing, of a deep and warm colour, it unites power and grandeur of style to supreme charm. The Child in his small gauze night-gown is a perfect piece of art, worthy of Leonardo; the invention is as fresh as the execution is firm and precise.

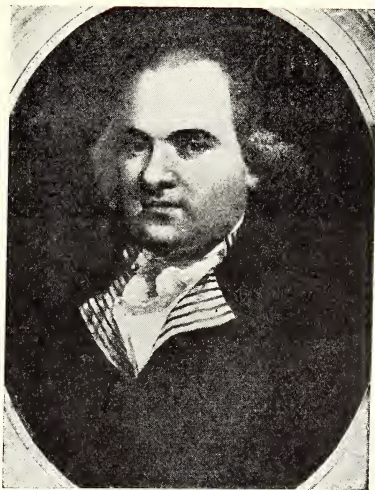
A lily stalk treated after nature in the taste for truth of the Old Masters gives reason to believe the work to be still of the glorious quattrocento.

PRUD'HON (Pierre), 1758 † 1823.

**N° 432. — *Portrait*
*of M. Musard.***

Canvas : 0,63 × 0,49. —
Given by his daughters
Mmes Morland et Devon
to the Town.

A strong individuality is the predominating character of this curious portrait, copiously painted in a brick tone. One no longer forgets the lustre of two sparkling eyes and the lively colouring of the silk facings striped with blue and black.



MIGNARD (Pierre), called the **Roman**, 1610 † 1695. —
French.

Portrait of a Painter.

Canvas : 0,81 × 0,70.

This well built face is full of life, the picturesque treatment of the fur-cap, the amusing detail of the pallet and brushes, the silky light of the orange dress make this portrait a brilliant piece of art though the paint be rather thinly laid on and the colouring without freshness.



RIGAUD (Hyacinthe), 1659 † 1743. — French.

N° 452. — *Portrait of the Sculptor Girardon (1627-1715).*

Canvas : 0,78 × 0,65.



Conventionalism prevails at its best in this stilted portrait; it lights up the face with a fire-like reflexion, agitates the ripples of the wig, raises the folds of the mantle on which lights, coming one knows not from where, cross one another. All this grand show by no means tells us anything of the personage represented who might be a financier, or a magistrate as well as an artist; but

the portrait has a grand appearance, the painting is powerful and executed by a man who knows his profession.

VAN DER FAES (Peter) called chevalier **LELY**, 1618 † 1680. — Flemish.

N° 117. — *Portrait of a young man.*

Canvas : 0,69 × 0,40.

Sent by Government before 1814.

The work is of rare distinction and tasteful grace. Lely has prettily expressed by choosing a romantic gloomy

colouring the aristocratic elegance, the juvenile melancholy of that pale youth in black velvet doublet slashed with white satin, and round the neck a collar of fine cambric trimmed with white and black Spanish lace, in soft accordance with the amber tint of the face, on which the light is concentrated. The workmanship is of an excellent quality, mellow in the treatment of the flesh, brilliant in the execution of the stuffs.



BOL (Ferdinand), 1610 † 1681 (Ascribed to). — Dutch.

Nº 95. — *Still life*.

Canvas : 0,62 × 0,51.

This attribution to Ferdinand Bol is doubtful, but the painting shows qualities : a good light and a pretty treatment of the striped stuff in the taste of Art Van Gelder.

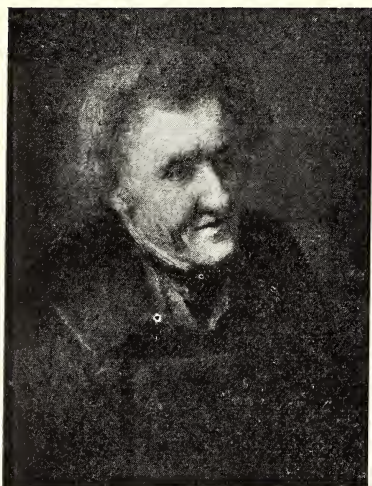
GAINSBOROUGH, 1727 † 1788 (Ascribed to). — English.

Nº 579. — *Portrait of an old man*.

Canvas : 0,55 × 0,43.

Given by the State 1872.

A good study cleverly painted and of a pretty tone



VAN BALEN (Jean),
1611 † 1654.

Nº 89. — *The Annunciation.*

Copper : 0,62 × 0,49.

The design is graceful, and the painting keeps a fresh tint. If one considers this as a genuine work, the restorations have rendered it very heavy.



PAUL VERONESE (Caliari Paolo), 1528 † 1588. — Venetian.
Nº 14. — *The Virgin surrounded by Celestial glory.*

Canvas : 3,41 × 2,19.

Sent by Government before 1814.

In this vast and dark canvas, a copiously restored stu-

dio-work, the whole interest lies in the long patrician figures of the four saints instinct with a severe gravity.

PAUL VERONESE (Caliari Paolo), 1528 † 1588. — Venetian.

Nº 13. — *Moses saved from the water.*

Canvas : 1,22 × 1,68.

Sent by Government before 1814.

An ancient copy or replica of one of the oftenest reproduced works by Veronese. In the present condition of the picture it is difficult to appreciate the merit



which it might have had at its origin. A sumptuous frame which perhaps comes from the king's Cabinet bears witness to the value attributed to this picture.

CRAYER (Gaspard of), 1582 † 1669. — Flem.

Nº 108. — *The preparation for the Burial.*

Wood : 2,79 × 1,95.

Sent by Government before 1814.

A manly, powerful and sober pathos predominates in the scene closely pressed around Christ dead, a moving figure, the realism of which Rubens has not surpassed, and where divine stateliness allies itself to suffering humanity. The bold treatment, the frank and clear colouring agree with the grand strong and simple style.

FRANCKEN (Franz) called the **YOUNGER**, 1581 † 1642.
— Flem.

N^o 120. — *Thomyris*.

Copper : 0,49 × 0,62.

The arrangement, execution, colour, expression, all in



this small picture is truly delicious and of a singularly keen modernism. The 18th century did not produce more wit in the fancy, or a lighter grace better

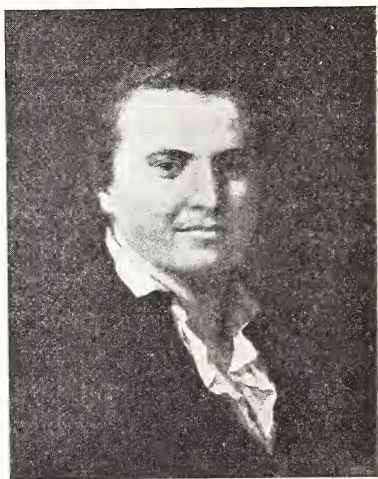
assisted by a free and charming execution. One well perceives the distance which separates Franz Francken's genuine works from the numberless productions which come from his studio.

PRUD'HON (Pierre),
1758†1823.— French.

N^o 431. — *Portrait of the Sculptor Nicolas Bornier* (1762-1829).

Canvas : 0,42 × 0,32. —
Given by M^r de Saint-Memin, keeper of the Gallery in 1847.

This painting whose soft and golden colours, rounded execution re-



minds one of Corregio is very seducing. The eye is sparkling with life, the flexible mouth sends a mischievous dart ; this charming picture is unfortunately somewhat worn out.

BERGEN (Dirk van), 1645 † 1689. — Dutch.

Nº 91. — *Landscape with Animals.*

Canvas : 0,46 × 0,59.

Acquired by the Town 1866.

One finds in this small picture, whose colour is beautiful, deep and vibrating, the merits of an excellent execution, and those still more uncommon of a perfect state of preservation. The landscape has nobleness and extent ; the setting sun wraps in a golden light the fine peaceable cows, and sets a rosy reflexion on the background figures.

ALBANI (Francesco), 1578 † 1660. — Bolonese.

The Holy Family.

Canvas : 3,25 × 1,68.

A dull tediousness prevails in the languid design of this heavy and cold painting. Nevertheless the two angels kneeling in the foreground are of a pretty invention not lacking grace and life.

CRAYER (Gaspard of), 1582 † 1669. — Flem.

The Assumption of the Virgin.

Canvas : 3,82 × 2,73.

Sent by Government before 1814.

This enormous design which reaches to the cornice presents eminent qualities. Above all it is neither em-

phatic nor hollow and fastidious repetitions are avoided. The style is wanting in nobleness, but the arrangement is clear; the figures are very natural, alive, bathed in air, showing in easy movements and spontaneous expressions simple and true feelings. A fresh and pure light gives to the scene an unexpected character of sweetness and reality.

RUBENS (Pierre-Paul), 1577 † 1640. — Flem.

- { N° 165. — *Jesus Christ entering Jerusalem.*
 { N° 164. — *Jesus washing the apostle's feet.*

Wood : 0,57 × 0,81.

Send by Government before 1814.

These panels, two « pendants », come from the church Saint-Rambaud at Malines. Rubens treated them in an



equal taste for the picturesque, with a broad rapid and in some places rather heavy touch. The contrast of the colouring is determined by the character of the works. In the *Entrance in-*

to Jerusalem a golden light, a pink tinted sky surround with the glory of the sunset the peaceful and kind Saviour, cheered by a raving crowd which run, shout and wave palms: all is joy, movement and noise. In the

Washing of the feet the scenery disappears in a reddish shadow from which emerge, silent and troubled, the faces of the apostles ; the flame of a vacillating taper vanishes in the mysterious radiation emanating from Jesus ; the anguish of the divine lies heavy on the souls. The com-



parison of the two pictures enables one to seize to the quick the magic of Rubens when the great matchless magician brings forth the illusion of a deep thought, of an ardent passion by the material means of a marvelously sure workmanship, in which nobody ever equalled him.

BOTH (Andene and John), born towards 1610, died 1650-1652. — Dutch.

N° 96. — *Italian View at Sun-set.*

Canvas : 0,65 \times 0,73.

The haze of light in the atmosphere in which lies the chief interest of the picture, is somewhat artificial.

GAGNERAUX (Bénigne), 1756† 1795. — French.

N° 296. — *The Battle of Senef.*

Canvas : 2,92 \times 3,57.

Before this enormous canvas painted with a heavy and hard touch in a yellowish tint one can hardly explain

the enthusiasm which it provoked and maintained so long for after more than 90 years it was still mentioned as being an ornament to the Museum. One can partly understand it, when one thinks of the change it introduced into battle painting; the principal part being given to the anonymous crowd, the individual action being substituted to the action of the masses, the simple soldier placed in the foreground and his heroic or tragic fortune becoming the chief interest of the battle. Gagneraux rushed in into these novelties with patriotic ardour, a somewhat rough impetuosity; and as people had not yet lost all taste for this kind of effects, one took it for genius. Yet it would be unjust to refuse all merit to the generous effort of a young artist enamoured with glory.

VAN DER MEULEN (Anton-Franz), 1632 † 1690. — Flem.

N^o 153. — *The passage of the Rhine in 1672.*

Canvas 0,68 X 1,08.

Sent by Government before 1814.

A copy or a replica of a heavy execution and badly preserved.

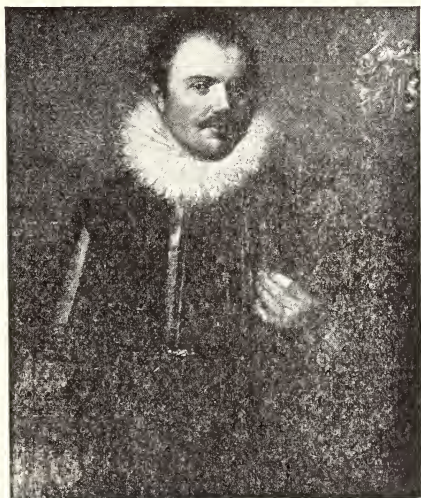
HALS (Franz), 1580 † 1666. — Dutch.

Portrait of a Nobleman.

Bequeathed by M J. Chenot, 1899.

This nobleman has much of a boor, a flushed complexion, an impudent look, thin hair and knotty fingers, he wears his lace ruff and state costume as if it were a disguise, yet the portrait is very fine. Franz Hals painted it life-

like, picturesque and sumptuous in rich and thickly laid colours. The suit of Genoa velvet woven with gold, the creamy white of the ruff, the ruddy rough face put strong values on the grey background. Franz Hals is a swift vigorous, decisive master in colouring.



WOUWERMAN (Pieter), 1625 † 1683. — Dutch.

- | | |
|---|--|
| } | N ^o 187. — <i>A halt of Travellers.</i> |
| | Copper : 0,19 × 0,27. |
| | N ^o 188. — <i>A halt of Hunters.</i> |
| | Copper : 0,19 × 0,27. |

Two small designs, cleverly arranged and of rather delicate treatment.

WOUWERMAN (Philippe), 1619 † 1668 (Ascribed to). — Dutch.

N^o 180. — *Starting for a Hunt.*

Wood : 0,51 × 0,69.

In his style rather than painted by his own hand.

GUIDO (Reni Guido), 1575 † 1642. — Bolonese.

N^o 42. — *Adam and Eve*.

Canvas : 2,76 × 1,95.

Sent by Government before 1814.

One would more enjoy the qualities of this picture, long considered as a masterpiece, if more human dimensions subdued its pomp and solemnity. It is quite characteristic of the style of Guido for it professes elegance of the outlines, taste for beautiful forms and noble attitudes, mastery of drawing, lights and shades ; but so many undeniable merits are much reduced by the coldness of the made-up style, the artificial obstinacy of colouring, and the insipidity of a round smooth lathering execution.

STROZZI (Bernardo) called **IL CAPUCINO**, 1581 † 1644.

— Gen.

N^o 65. — *Saint Cecilia*.

Canvas : 0,93 × 0,81.

Sent by Government before 1814.

Religious feeling is out of the question in this representation of a



sentation of a young martyr painted by a Genoese of the decline. Crowned with flowers, adorned with jewels, and sumptuous attire, this mundane saint is a pretty woman who poses ; the guardian angel of

the violoncello might as well bear the Torch of Love or

the Flambeau of Hymenœus. Yet the painting is excellent: beautiful, abundant, generous, supple colours; pulperous pearly flesh, warm and deep colouring. As tasteful as a luscious fruit, as witty as a rose.

TIEPOLO (Jean-Baptiste), 1696 † 1770. — Venetian.

The Ransom.

Given by Mr Jules Maciet 1897.

There is some charlatanism in this painting treated like a sign-post in sparkling colours. The heaping up of the figures overlapping one another without any interval by which some air could glide, the heavy monotony of the touch, proceeding by regular unexpressive hatchings, could make one hesitate to see here a work by John-Baptist rather than by his son Dominico, if in the very impudence of the workmanship one was not obliged to recognize the decision and authority of a master in decoration.

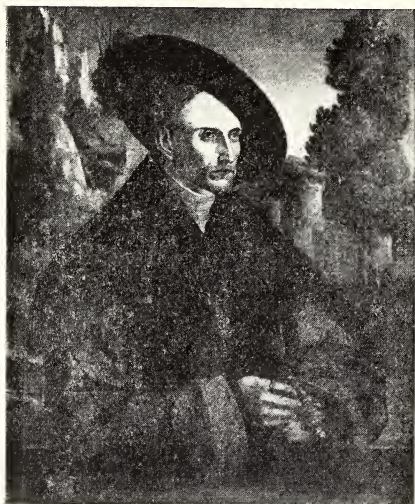


AMBERGER, 1490 † 1563. — Germ.

Edgard I Count of Friesland. (1471-1528.)

The work is eminently feudal, harsh and haughty; the severe elegance of the style reminds one of Albrecht Dürer. Unfortunately the panel was ruined, and the resto-

ration which was unavoidable, has left almost nothing



of the beauties of the primitive execution. One finds but a few traces of it in the background of the landscape. The vast plane which extends at the foot of a fortress is a masterly creation which could not be the work of a copist. It was this which proved that the Edgard of Friesland of the Dijon Gallery was the original work of

replica in a the author. The a German Gallery, representing instead of the background a simple spread out cartel.

WOUWERMAN (Philippe), 1619 † 1668 (Ascribed to). — Dutch.

N^o 181. — *An Encampment*.

Wood : 0,40 × 0,38.

POELENBURG (Cornelis), 1586 † 1667. — Dutch.

N^o 159. — *A landscape with figures*.

Wood : 0,22 × 0,32.

GAGNEREAUX (Bénigne), 1756 † 1795. — French.

N^o 297. — *The passage of the Rhine by the French Army under the Command of the grand Condé*.

Canvas : 2,57 × 3,57.

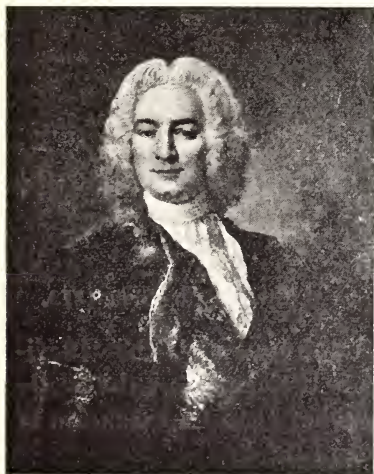
We can but repeat what we said already of n^o 296, the Battle of Senef.

VAN LOO (Carle), 1705 † 1765. — French.

N^o 184. — *The Condemnation of Saint Denis.*

Canvas : 1,95 × 1,14.

The design is encumbered, and badly ordered, the figures are heaped on one another, rather than are grouped, in a scattering of light in which the sense of values is singularly wanting. Yet the work shows some qualities, its silvery tone has charming delicacies, each personage taken separately is prettily invented, thickly painted. One cannot reproach this wall decoration, with its tapestry style. In the Con-



vent of Champmol and in the same frame, it was the « pendant » of Saint George overpowering the Dragon.

TOCQUÉ (Louis), 1696 † 1772. — French.

Portrait a of Man.

Given by Mr J. Maciet.

There is in it some prettiness, some brilliancy with shallowness and some inclination to vul-

garity. It is a saloon portrait which obtains its principal effect by very artificial proceedings.

RIGAUD (Hyacinthe), 1659 † 1743. — French.

N^o 455. — *Portrait of Jean Berbissey, president of the Burgundian Parliament in 1715.*

Canvas : 0,81 × 0,65.

The painting is without attraction, the colouring hard and hostile ; the purple shades of the face are strongly opposed to the red of the velvet, the white and grey of the ermine and miniver. The portrait vigorously built has authority but the dryness of the execution induces one to believe it the work of a copist.

HONTHORST (Gérard) called **GHERARDO DELLA NOTTE**, 1592 † 1666 (or 1680). — Dutch.

N^o 137. — *The adoration of the Shepherds.*

Canvas : 2,68 × 2,11.

A summary treatment and a well-known effect.

COURTOIS (Jacques) called **LE BOURGUIGNON**, 1621 † 1676. — French.

N^o 260. — *A Cavalry fight.*

Canvas : 0,50 × 0,89.

Given by the State 1872.

Much movement, a fine tumultuous sky, the inevitable ray of light projected in the centre on the well-known white horse. The somewhat careless execution is fiery and the colours are fine and thick.

TRÉMOLLIÈRES (Pierre-Charles), 1703 † 1739. — French.

Celebrated musicians of Louis XIV's reign.

Canvas : 1,16 × 0,60.

Given by Mr Bertholomey, 1842.

This picture would be of great interest if one could know the names of these five musicians, grouped in natural poses, holding their instruments. Reduced to simply pictorial qualities, it is not unworthy of attention although the colour is somewhat dull, and the execution round and slosh.

VOUËT (Simon), 1590 † 1649. — French.

N° 494. — *The Presentation of the Virgin.*

Canvas : 1,68 × 1,35.

Sent by Government before 1814.

Rather by Aubin Vouet who was a pupil and an imitator of his brother, but did not possess his original grandeur, and powerful firmness. The work is shallow, and puffed up with an immoderate use of colours; however one finds life and movement.



LEBAULT, 1665 † 1726. — French.

N° 366. — *Christ on the mount of Olives.*

Canvas : 2,60 × 1,40.

A more decorative than religious picture in which, among fresh and brilliant colouring, an angel tumbles down from Heaven and holds out a chalice with irresistible graces, while, lying at full length, the apostles are asleep. This is of a rather bad taste but without premeditation; some naivety, onction and somewhat strengthless softness is mingled to it.



ROOM XVI

This hall is but a passage, rather badly lit, where a few pictures of secondary interest are hung.

FRANQUE (Jean-Pierre), 1774†1860. — French.

N^o 293. — *Conversion of Saint Paul*.

Canvas : 3,25 × 3,90.

Sent by Government before 1814.

An immense canvas whose dramatic character reaches utmost limits of the ridicule; a strange example of the absurdities which a good pupil of David could commit in historical painting, with the approval of the public and consecration of state rewards.

MIGNARD (Pierre), 1610†1695. — French.

N^o 405. — *His own Portrait*.

Canvas : 0,84 × 0,75.

A very fine ancient copy.

PREVOT-VALERI? — French.

The return to the hamlet.

Given by Bon Edmond de Rothschild.

BEAUQUESNE (Wilfrid-Contant), 1847. — French.

On the position.

Bequeathed by Jean Renaud 1908.

CLAUDE (Eugène), 1841. — French.

Autumnal fruits.

COUTURIER, 1823 † 1902. — French.

Cocks and Hens.

FRANCE (Félix), 1844 † 1905. — French.

Portrait of Garraud, a Dijon sculptor (1807-1880).

DUTCH SCHOOL? ITALIAN ? (17th c.).

N° 553. — *A bacchanal.*

Canvas : 0,97 × 1,38.

One can hardly know to which school this painting may be ascribed. Its incorrect, dispersed design in which is a confusion drowned in reddish shades reminds one of the Dutch School whilst a spontaneous free and joyous fancy is more Italian. Perhaps some resemblance to Carppone Giulio's manner (1611-1674) could be found in it.

CHAIGNET (Hippolyte), 1820 † 1865. — French.

N° 244. — *Birds.*

Canvas : 0,24 × 0,10.

GAGNERAUX (Bénigne-Claude), 1755 † 1846. — French.

Portrait of a man.

FRENCH SCHOOL (18th c.).

N° 540. — *Woman at her toilet.*

Canvas : 0,25 × 0,25.

Bequeathed by M^r Chevalier 1876.

CHAIGNET (Hippolyte), 1820 † 1865. — French.

N° 245. — *Still life : Vegetables.*

Wood : 0,33 × 0,58.

Acquired by the Town.

A frank and strong painting, but somewhat heavy execution.

MARTIN (Jean-Baptiste), 1659 † 1735. — French.

N° 393. — *The siege of Givet.*

Canvas : 0,66 × 0,78.

LÉCURIEUX (Jacques-Joseph), 1801 † after 1870. — French.

N° 377. — *Portrait of the painter Ducornet born armless.*

Canvas : 1,29 × 0,97.

A dark and hard painting whose essentially homely character bears the stamp of some authority.

DAUPHIN (Gustave), 1804 † 1859. — French.

N° 270. — *Fall of a boat at the Cascade of Terni.*

Canvas : 2,11 × 2,52.

Acquired by the Town in 1836.

The violently pathetic action means to inspire terror. Yet no emotion could resist the coldness and smoothness of the execution, which in this boat gliding to the abyss has carefully noted every detail of its side planks or riggings. Yet the expression of the terrified and haggard young mother is truthful and strong; Schnetz's influence evidently makes itself felt here.

PERNOT (**François-Alexandre**), 1793 † 1865. — French.

N^o 424. — *View of the Town of Nancy.*

Canvas : 1,10 × 1,57.

Acquired by the Town in 1833.

RÉMOND (**Jean-Charles-Joseph**), 1795 † 1875.

N^o 445. — *The wolf and the lamb.*

Canvas : 0,83 × 1,11.

Given by M^{me} Rémond in 1875.

A fable of La Fontaine treated as a landscape. The idea is not a happy one, and the execution does not save it from ridicule.



ROOM XVII

(called that of the Dijon Artists)

A happy thought has assembled in this large hall the works of the artists born in the region ; some are of second rate and a great many among them would run the risk of being entirely forgotten ; they acquire interest by the very reason of their reunion, showing that there exist a Dijon-school where are maintained similar characteristics, produced by the race and the soil : frankness of accent, taste for realities, consciencious drawing, strong and healthy execution ; an honest and sensible art, rather short-sighted, hostile to fancy, which seldom soars very high but whose want of elevation preserves from abrupt downfalls.

PAUPION (Édouard), 1854 † 1912 (born at Dijon).

A Water-carrier at Venice.

Bequeathed by M^{me} Boiteux, 1895.

The well set figure has a natural and youthful grace ; the execution lacks decision and firmness.

GAGNERAUX (Bénigne), 1756 † 1795 (born at Dijon).

A bacchanal.

Canvas : 0,75 × 1.

Given by Mr de Saint-Memin in 1834.

This preparation in grey-colours for a picture interrupted by death, is the best work of Gagneraux, and one understands the unanimous regrets caused by an untimely death. Antiquity is evoked in this painting, free and joyous; perhaps not with the style of Poussin, but assuredly with the grace of Clodion. In the centre of the can-



vas, a harmonious light flaxen helter-skelter moves on a very noble landscape painted in natural colours; some background figures, warmly tinted, join

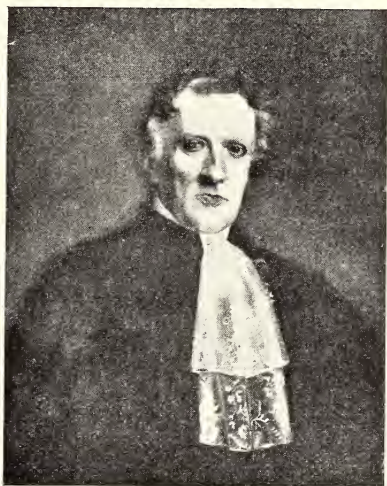
to the dark verdures, the delicate paleness of the fauns and nymphs. A charming art adorned with tender melancholy by the severity of fate.

RUDE (M^{me}), born **Sophie FREMIET**, 1797 † 1867 (born at Dijon).

{ *Portrait of M^{me} Sériveau, born Wasset.*
 { *Portrait of Mr Wasset, conseiller référen-*
 { *daire à la Cour des Comptes.*

Bequeathed by Mr Wasset, 1895.

These two pictures are among the best M^{me} Sophie Rude has produced; one may admire here a discreet charm, a natural delicacy of feeling and execution. The portrait of M^r de Wasset particularly is excellent, painted with a light and expressive touch.



MASSENOT (Charles-Antoine-Auguste), 1824 † 1871
(born at Dijon).

N^o 394. — *Death carrying a corpse.*

Canvas : 1,20 × 1,50. Salon of 1863, acquired by the Town.

A melodramatical invention to which the lunar light gives a fantastical character.

DROUAIS (François-Hubert), 1727 † 1775 (After).

N^o 283. — *Portrait of Buffon.*

Canvas : 1 × 0,81.

A copy acquired by the Town in 1857.

JOURDY (Paul), 1805 † 1856 (born at Dijon).

N^o 334. *Theseus recognized by his father.*

Canvas : 1,14 × 1,46.

Given by the Author, 1834.

This work of a *prix de Rome* still bears the Academical stamp; it is rather amusing owing to the character of the small tradesmen with whom he gratifies the family of the Atrides; the house hold quarrel seems to have rea-

ched its pitch and everybody takes a part. One cannot have a more false understanding of antiquity, but the picture is neither badly painted nor awkwardly arranged; there is even a very pretty piece of painting in it, the side-scene figure crowned with flowers and seen from behind.

BOUTON (Charles-Marie), 1781 † 1853.

N^o 240. — *Interior of Saint-Étienne-du-Mont.*

Canvas: 1,29 × 0,97.

Given by the State in 1872.

The perspective effects are just, but the touch is thin and the light is awkward.

RUDE (M^{me}) born Sophie Fremiet, 1797 † 1867 (born a Dijon).

Portrait of M^{me} Van der Haërt (born Victorine Fremiet).



Bequeathed by M^{me} Chazal-lette (born Cabet) in 1912.

This portrait is not in the usual discreet manner of M^{me} Sophie Rude, who seeks here the decorative effect half-way from Lawrence and Dubufe. The figure is well set, the complexion is bright, the satin, velvet and fur are broadly treated, but the whole is rather shallow.

BOUHOT (Étienne), 1780†1862 (died at Semur).

N^o 233. — *Palais des Thermes (Hôtel de Cluny, Paris)*.

DEVOSGE (Anatole), 1770†1850.

N^o 289. — *The devotion of Cimon*.

Canvas : 3,80 × 4,38.

An enormous canvas painted at Rome in 1803, exposed in Paris 1806 and which brought its author a first-class gold medal. He put the teaching of David into practice and his merits corresponded to the teaching of the master ; unfortunately an extreme tediousness comes from it, and in the sublime hero we can see only tasteless solemnity. Anatole Devosge is a victim of the « noble » style ; one finds in his large designs none of the gifts which are the charm and the life of his small sketches in which he abandons himself to his natural inclinations.

PAUPION (Édouard), 1854†1912 (born at Dijon).

The Flag of the 61th Pomeranian taken by Victor Curtat, chasseur du Mont-Blanc, at the battle of Dijon (January 23th 1871).

Given by M^r Munier.

This episode of the 1870 war which took place within a small distance of the gates of Dijon, keenly excites the interest of the local public ; the heroic « franc-tireur » whose statue is at Chamouni is not forgotten ; the children are told this beautiful exploit. Patriotism is satisfied and the artistical interest is secondary.

RUDE (**M^{me}**), born **Sophie FREMIET**, 1797 † 1867 (born at Dijon).

N^o 459. — *Rebellion at Bruges in 1436.*

Canvas : 1,83 × 1,50.

Acquired by the Town in 1847.

A historical anecdote rather than a historical picture ; by the grouping of the figures, the strong colouring in which red and yellow predominate, one recognizes the influence of Deveria ; the design is cleverly composed, but the style does not much surpass illustrations of books for new-year's gifts.

MATHIEU (**Auguste**), 1807 † 1863 (born at Dijon).

N^o 397. — *Hall of the Tombs of the Dukes of Burgundy.*

Canvas : 0,95 × 1,06.

Sent by Government before 1844.

The construction is good and the document is interesting. Most of the pictures which were at that time exposed in the Hall of the tombs and which one easily recognizes are at present in the Grand Gallery.

LAURENS (**Nicolas-Auguste**) (born at Pontailler-sur-Saône).

The forsaken girl.

Given by Mr Bornier, formerly a conseiller general, 1897.

A good studio study and a good treatment of the flesh. The effect, aimed at through sentimental commonplace adds but little to the whole.

PROST (**Victor**), 18.. ? † 1912 (born at Dijon).

Et dulces moriens reminiscitur Argos.

Canvas : 0,89 × 1,28. Given by MM. Fontaine and Prost, in 1882.

Many good intentions.

FRILLIÉ (Félix-Nicolas), 1821 † 1863 (born at Dijon).

Mercenary love.

Bequeathed by Dr Maximin Legrand.

The painting is very heavy, the design commonplace and of a tedious « Philistinism ». The woman ugly, vulgar and massive, Love in cardboard paste, the raw colour and the harsh touch would not allow great interest in this picture were it not for a very fine head of a young man who in his powerless grief is of a poignant feeling. The inspiration is taken from *Couture*, but the execution bears a personal accent which redeems the pooriness of the work.



JOURDY (Paul), 1805 † 1856 (born at Dijon).

N° 333. — *Achilles and Scamandrius.*

Canvas : 1,14 × 1,46.

Given by the Author, in 1834.

This disorderly gesticulation, this pathos without any pathetic interest cannot be taken in earnest; but one must not deny the qualities of the painting, a feeling for colour and light, grace and suppleness, particularly in the body of Lycaon, the son of Priamus, fallen under Achilles blows.

FRENCH SCHOOL (17th c.).

N° 521. — *Portrait of Pierre Odebert, president of Dijon Parliament, founder of Saint-Anne Hospital, in 1645.*

Canvas : 0,35 \times 0,63.

GAITET (Louis-Alphonse), Marsannay-la-Côte 1836.

Portrait of the sculptor Dameron.

Given by the Dameron family, 1906.

A sincere study and of sure workmanship.

LÉVY (Henri), 1840 \dagger 1904.

The glories of Burgundy.

Canvas : 1,14 \times 1,46.

Given by the Author.

A very brilliant, and light sketch for the large design which decorates the Hall of the States of Burgundy.

DEVILLEBICHOT (Jean-Auguste), 1804 \dagger 1862 (born at Talant near Dijon).

N° 276. — *Saint Bernard.*

Canvas : 2,35 \times 1,75.

Bought by the Town, in 1858.

A figure greatly higher than life size the honourable qualities of which are not enough to support such huge proportions.

LEBAULT, 1665 \dagger 1726 (born in Burgundy).

N° 368. — *The Disciples of Emmaüs.*

Canvas : 0,51 \times 0,65.

The figure of Christ lacks inspiration, force and grandeur; the style is weak, nevertheless there is a sincere feeling a fine invention in the figures of the background, and also a good study of draperies.

BELTZ 18... † ... ?

Portrait of Mr Fèvre de Saint-Mémin, keeper of the Museum (from 1817 to 1854).

Given by Mme de Juigné, 1884.

NESLE (Eugène), 1819†1871 (born at Verrey, Côte-d'Or).

N° 416. — *Interior of the church of Semur.*

Canvas : 0,91 × 0,74.

Bought by the Town, in 1872.

LALLEMAND (Jean-Baptiste), 1716 † 1803 (born at Dijon).

N° 358. — *The upset Pitcher.*

Canvas : 0,46 × 0,57.

A brilliant design, but a heavy painting.

PAUPION (Édouard), 1854 † 1912 (born at Dijon).

Graziella.

Given by Mme Paupion, 1912.

RENAUD (Charles), 1756 † 1834 (born at Spoix).

The Baptism of Christ.

Given by Mr G. Joliet, 1912.

This fine sketch for an altar piece dated 1779, was painted at Rome where Charles Renaud was pensioned by the Burgundy States for sculpture. The design is not very original, but there is here some personal grace and a fine sense of colour.

GAGNERAUX (Bénigne), 1756 † 1795 (After).

N^o 299 — *His own Portrait.*

Wood : 0,30 × 0,22. — Given by Mr Chevrot, grand-nephew of Benigne Gagneraux in 1879.

A copy executed in 1879 by Panini, an Italian painter, after the original which is in the Uffizzi gallery.

JEANNIOT (Pierre-Alexandre), 1826 † 1892 (born at Champlitte, died at Dijon).

N^o 323. — *A landscape, a View taken in the environs of Geneva.*

Canvas : 0,50 × 0,65.

Acquired by the Town in 1849.

RONOT (Charles), 1820 † 1895 (born at Belan-s.-Oource, Côte-d'Or, died at Dijon).

Menippa in the Infernal region.

This violent scene which seems to be played by supers



in stage-costumes, is the very expression of a conscientious talent which one feels has been patiently acquired through honest and persevering labour. It is to be regretted that a scrupulous care for details

and the utmost skill in rendering them are unable to palliate the extreme vulgarity of the style.

LALLEMAND (Jean-Baptiste), 1716†1803 (born at Dijon).

*Interior of a
Studio.*

The composition is charming in a pretty light, of amusing truth in detail, but of a very dry execution, and thinly laid colours.



MUTIN (Jean-Baptiste), 1789-1855 (born at Morey, Côte-d'Or).



*Portrait of François
Rude at the age
of 62.*

Coloured chalks. — Given
by Mr A. Remy 1908.

It is strange to see this mannerized interpretation of the stout sugared fellow, which the great Rude was.

LALLEMAND (Jean-Baptiste), 1716 † 1803 (born at Dijon).
Interior of a Kitchen.

Of a smoother execution than the « Interior of a Studio » but of a less piquant design.

GAGNERAUX (Bénigne), 1756 † 1795 (born at Dijon).

N° 295. — *Soranus and Servilia.*

Canvas : 0,84 × 1,17.

This picture, which M^{me} Adélaïde, aunt of Louis XVth commissioned Gagneraux to execute when he was at Rome,



was exposed in Paris in 1799 and obtained the first prize four years after the death of its author, the « Institut » wishing thus to honour his memory. It is

very distinguished work clearly and expressively composed, soberly painted with a firmness without violence and a delicacy without coldness.

FRANCE (Félix), 1844 † 1905 (born at Dijon).

N° 292. — *Portrait of Jean Cornu, painter in landscapes* (1819-1877).

Canvas : 0,98 × 0,79. Salon of 1875. Acquired by the Town in 1877.

FRENCH SCHOOL (19 th c.).

Portrait of François Rude at 18 by a comrade of the Devosges Studio.

Given by Mlle Dondey,
1897.

A strange very inexperienced study, but attractive by its sincerity and simplicity; everyone is young here, the painter as well as the sitter, and it is a virtue which makes up for many others.



MAZEAU (Jean-Louis-Joseph), 1834 † 1879 (born at Dijon).

Nº 401. — *Still-life.*

Wood : 0,24 × 0,34.

Given by the author 1878.

MICHAUD (Hippolyte), 1823 † 1886 (born at Beaune).

After the Ball.

Legacy Thévenot, 1890.

The arrangement is amusing, there is some wit in the invention and grouping of the figures, a good handling of colour and of light. This representation of the gay society of the Second Empire period could be a charming picture if the execution was less flat.

MASSENOT (Charles-Antoine-Auguste), 1824 † 1871
(born at Dijon).

The Golgotha.

Given by Mme Charlotte Bornier.

A heavy painting, which obtains an effect of terror by means of a dramatic light.

FRILLIÉ, 1821 † 1863 (born at Dijon).

The Holy Family.

Given by Mr Alb. Chevillard in 1899.

A small sketch in the taste of Ary Scheffer or Flandrin.

BIZARD (Ferdinand), 1820 † 1879 (born at Semur).

N° 228. — *Still-life : vegetables.*

Canvas : 0,52 × 0,63.

Given by the author in 1875.

TASSEL (de Langres), 1608 † 1660.

N° 467. — *Assumption of the Virgin.*

Canvas : 2 × 1,46.

It is hardly possible to appreciate the merits of this dark painting, placed high as it is ; it seems rather heavy, and the composition overcrowded.

RAOUX (Jean), 1677 † 1734.

Portrait of Piron, born at Dijon (1689-1773).

This Piron is quite different from the sarcastic old man whom posterity has adopted once for all. There,

he is young and cheerful, fat and sleek, jeering, and longing for life; the eye sparkles, the flesh is smooth in the neglected elegance of a dressing-gown of chestnut velvet opened on a lace shirt loosely tied by a pink-ribbon passed through the button-holes. This pretty picture is not free from some flatness coming very likely from its having been stuck on a fresh canvas; for the suppleness of the execution, the surety of the effects are beyond a copist.



DARVIOT, 1859... (born at Beaune).

Study of an interior.

Given by the author.

An irksome taste for mauve coloration, distinguishes this little indoor scene treated with the evident preoccupation of an airy atmosphere.

DEVILLEBICHOT (Jean-Auguste), 1804 † 1862 (born at Talant near Dijon).

N° 277. — *His own Portrait.*

Canvas : 0,47 × 0,38.

Given by Mme Devillebichot.

Of an honest and sincere accent, but very dull life.

FRILLIÉ (Félix-Nicolas), 1821 † 1863 (born at Dijon).

N^o 294. — *René and Chactas*.

Canvas : 1,24 × 1,39.

Bought by the Town in 1845.

This work is a little ridiculous on account of its awkward sentimentalism ; what saves it from nothingness is the age of the author and the youthful quality of his emotion. The heavy and cold execution forms a strange contrast with the romanticism of the landscape.

ARMAND-DUMARESQ (Édouard), 1826 † 1895.

Portrait of the painter Ziem 1821 † 1911 (born at Beaune).

Given by M^r Joliet in 1904.



This sketch painted in broad strokes is brilliant, expressive and coloured. The workmanship is sure in its rapidity: it shows the stout frame, the rough skin, discreetly suggests the drooping eyelid, the dim iris, traces of old age introducing gravity and emotion into this portrait of a picturesque effect.

LALLEMAND (Jean-Baptiste), 1716 † 1803 (born at Dijon).

Landscape with Ruins.

Given by M^r Thevenot.

Always the same ingenuity of design, the some heaviness of treatment.

JOLYET (Philippe), 1832 † 1908.

The « Gaudes » in Burgundy.

A picture of a rural interior rather broadly painted.

FOREY (Jules-Jean-Baptiste), 1807 † 1854 (born at Dijon).

N^o 289. — *Suzannah bathing.*

Canvas : 2,44 × 1,87.

The design which seeks great effects of colour and light is full of good intentions not sufficiently realized ; the qualities lag behind.

MUTIN (Jean-Baptiste), 1789 † 1855 (born at Morey Côte-d'Or).

N^o 410. — *Head of a young girl.*

Canvas : 0,45 × 0,37.

Given by the children of Jean-Baptiste Mutin in 1855.

A charming face whose delicate and irregular grace, flaxen and rosy colouring are very attractive, although by reason of the dry and thin execution it wants the savoury morbidity required by the tender despair of the fine caressing eyes.



LEGROS (Alphonse), 1837 † 1911 (born at Dijon).

A study of a head.

Given by M. Slinger, London 1901.



The piece is beautiful in its manly sadness and fierce grandeur. Worked out in large grounds of a copper tone in harmony with the russet-brown ground of the canvas, it produces a deep warmth full of restrained strength.

RUDE (M^{me}), born Sophie Fremiet, 1797 † 1867 (born at Dijon).

N° 461. — *Interview of M. le Prince and M^{lle} de Montpensier.*

Canvas: 1,45 × 4. — Salon of 1836. Bequeathed by M^{me} Faber born Cabet in 1876.

The work cannot be classed among the best productions of M^{me} Sophie Rude, for the grouping, the attitudes, the faces are all conventional and theatrical. The slosh soft execution, adorned with all the colours of a rainbow does not season make up for the insipidity of the prim demure graces to which this episode of « La Fronde » stoops.

JOBARD (Henri), 1857 † 1885.

Landscape.

RÉMOND (Jean-Charles-Joseph), 1795 † 1875.

N^o 446. — *The Oak and the Reed.*

Canvas: 0,83 × 1,11.

Given by Mme Rémond in 1875.

Quite a melodramatic landscape, in which the tree, a noble victim, fights heroically against the brutal force of the wild elements. La Fontaine would have been surprised to see his work illustrated thus.



ROOM XVIII

Grangier collection

In 1905 M^{me} veuve Grangier, born Villeneuve, bequeathed to the town of Dijon, together with important sums for a charitable destination, the whole of her collection of works of art. The various glass-case collections hold more place than the paintings, of very unequal quality.

In a small vestibule are hung a few pictures of little interest; we will simply mention them.

FRENCH SCHOOL (18th c.). — *Portrait of Bénigne Bouhier.*

FLEMISH SCHOOL (15th c.) — *A tournament scene.*

FLEMISH SCHOOL (15th c.). — *Annunciation, Visitation. A diptych.*

GERMAN SCHOOL (15th c.). — *Ecce homo.*

HOLBEIN (ascribed to). — *Portrait of Calvin.*

FRENCH SCHOOL (17th c.). — *A small portrait of a woman.*

ITALIAN SCHOOL (15th c.). — *A small dyptich on gold ground.*

FLEMISH SCHOOL (17th c.).*Saint Magdalene.*

Many analogies with the Magdalene of Jean Wildens (Hall II Dècle collection), are to be found here; this however is of a far better execution.

FRENCH SCHOOL (16th c.).*Marguerite de Navarre.***SPANISH SCHOOL (15th c.).***Intronisation of a Pope.*

HOIN (Claude), 1750†1817. — French.

Portrait of M^{me} Hoin.

Coloured chalks.

One of the best works in the collection. Neither mellow grace, nor light treatment are to be sought in it, but frankness and firmness with a lively interpretation of the expression. The woman is young, wholesome, a little fat, with a fine skin and malicious eyes; her black hair is curly as vine-tendrils.

One guesses she has a just sense of things, and a practical mind. The colouring is pungent; confined to two cold tints, brown and blue,



which are rendered still more acid by the chalky whites of the lace and the hawthorn nosegay. This is not savoury but the whole is well set.

FRAGONARD (**Honoré**), 1732†1806 (Ascribed to). — French.

Head of an old man.

The attribution cannot be admitted; this heterogeneous, inconsistent, adulterated painting in which the picturesque effect is obtained by studio tricks, does not lack charm, but no trace is to be found of the lightning freedom which make the inimitable prestige of Fragonard's sketches.

HOIN (**Claude**), 1750†1817. — French.

His own portrait painted in 1808.

Coloured chalks.



This portrait of a more intimate, more concentrated character than that of Room XI, though it cannot boast its authority and brilliant style, is nevertheless of a fine, mellow, even treatment. The matching is very soft between the lavender-blue facings and the grey coat made livelier

by some white in the frill.

LALLEMAND (Jean-Baptiste), 1716 † 1803. — French.

} *Washerwomen.*
 } *A farm.*

Two water-colours of a dry and heavy execution, of raw, false colouring; one can only admire in them the design which is clever and graceful.

TENIERS (David) called the Younger, 1610 † 1690. —
 (Ascribed to). — Flem.

A Kermesse.

RUSSIAN SCHOOL (?).

A Mativity.

HOIN (Claude), 1750 † 1817. — French.

Portrait of M^{me} Berlier.

Coloured chalks.

Somewhat feeble, somewhat tenuous, but some grace, softness mellow shadows and velvety whites, in the manner of Prud'hon. Still, it is far inferior to the portrait by David.



ITALIAN SCHOOL (15th c.).*A Nativity.***ITALIAN SCHOOL (17th c.).**

} *Head of an old woman.*
 } *Head of an old man.*

DUTCH SCHOOL (17th c.).*Interior of a tavern.***FRENCH SCHOOL (17th c.).***A portrait of Louis XIII when a child.***INGRES, 1780†1867 (Ascribed to). — French.***Portrait of a young woman.*

It is impossible to make out by what reason this painting has been ascribed to Ingres. It does not lack delicacy, but the construction is not sure, the execution is timid wavering, and one may read on the frame, of the same time as the picture : *To Ferrere Laffitte a poor keepsake of the*

affectionate gratitude of Frederic Stevens.

GERMAN SCHOOL (15th c.).

Saint Veronica.

VAN BALEN, 1575 † 1632. — Flem.

The four elements.

QUENTIN MATSYS, 1466 † 1530 (Ascribed to). — Flem.

Ecce Homo.

VAN BLARENBERG (18th c.). — Flem.

Entrance of a harbour.

Water-colour.

GERMAN SCHOOL (15th c.).

Saint Jerome in prayer.

FRANCKEN (Franz) called the Younger, 1581-1642. — Flem.

Hippocrates refusing the presents of Artaxerxes.

One finds here a design and figures in the taste of Franz Francken the younger: but the heaviness of execution denotes a work simply of the Franckens' studio.

PRUD'HON (Pierre), 1758 † 1823. — French.

Portrait of M. de Joly.

The filiation of this picture is too well established to permit a doubt as to its authenticity. One may only suppose it has been totally repainted.

WATTEAU (Louis-Joseph), called **WATTEAU DELILLE**,
1731†1803. — French.

} *The lucky fishing.*
} *Returning from market.*

Two small pictures of a pleasant and ingenious composition but of a very heavy touch.

PRUD'HON (Pierre), 1758†1823. — French.

Portrait of M^{lle} de Vellefrey.



In this portrait no more than in that of M. de Joly the execution of Prud'hon is to be found. It is a pity, for the work is well set up. It keeps a fine accent of juvenile beauty. The conception was powerful, the treatment is very much like in a good modern copy.

NAIVEU (Mathieu), 1647†1721. — Dutch.

The chestnut seller.

This Dutch painting is heavily treated, cold and without any charm; nevertheless one may find in it some qualities of workmanship, a very minute detail, an ingenious design and a good state of preservation.

BOULLIARD (M^{lle} Geneviève), 1772†1819. — French.

Her own portrait.

This very pretty woman is one of the best pupils of Greuze, and her own portrait one of the most charming productions of French art at the end of 18th century. Various replicas of this portrait are known.

QUENTIN MATSYS 1466†1530 (Ascribed to). — Flem.

Mater Dolorosa.

FRENCH SCHOOL (16th c.).

Two side-panels of a Tryptich.

ITALIAN SCHOOL (16th c.)

The Virgin and Saint John.

A work now ruined but in which remain some traces of beauty.

ITALIAN SCHOOL (17th c.).

Portrait of a young girl.

ITALIAN SCHOOL (16th c.) (?).

A woman's head.



ROOM XIX

CORNET (Alphonse), 18... — French.

N° 258. — *Burial of the dead soldiers after the battle of Champigny, december 6th 1870.*

Canvas : 0,89 × 1,33.

Exchanged in 1872.

Coldly treated as an anecdotal picture, the painting is not very good ; but the subject is interesting for « Côte-d'Or » so affected by the battle of Champigny.

CABIÉ (Louis), 1857. — French.

Under the Walnut trees.

Sent by the State in 1809.

A good and sincere study ; the grounds and leafless trees are well seen in the bitter light of a winter day, but should have been if less heavily treated.

SIEFFERT. — French.

A Bacchant.

Sent by the State in 1912.

A sweet figure with a candid look, of a girl crowned with ivy. A real Bacchant for currant syrup orgies ! The minute execution is brought to the utmost in the rendering of the details, without any taste for style.

IWILL (Léon CLAVEL), 1850. — French.

A view of Venice.

Given by M. Borgmeyer, of New-York in 1909.

Nothing but white, blue and pink with a dash of green ; nevertheless the atmosphere is so luminous, the sky so light, the water so transparent that insipidness is avoided.

APPIAN, 1812†1896. — French.

The Evening.

Given by Mr G. Joliet in 1905.

The effect is somewhat meaningless and the poetic feeling very artificial, but the atmosphere is delicate.

ORRY (Abel), 1839†1886. — French.

N^o 419. — *An effect of winter in Fontainebleau forest.*

Given by the author in 1869.

A real imposing effect owing in great part to the bareness of the landscape : only tree-trunks in uniform values on the snow covered ground, a few ravens and a rosy line on the horizon.

BELLET DU POISAT (Alfred), 1823†1883. — French.

The Departure of a fellow carpenter.

Given by M^r Grey in 1886.

A romantic painting in which Couture's influence is obvious and the principal qualities of which are the

unity of the collective movement and the justness of the



brisk march.
Dawn rises over
the town, spreading
a halo of cold light
over the singing
companions
who, at a pace
cadenced by the

rhythm of the songs attend their comrade, starting for his tour of France. In the background, two figures of workmen emerge from the shade, mingling a modern realism to the mediæval masquerade. The execution is inferior to the conception; the touch is heavily insisting. The impaste is muddy and the colouring dull and sourish.

RAVERAT (Vincent-Nicolas), 1801 † 1842. — French.

N° 444. — *Love tormenting the Soul*.

Acquired by the « Conseil general » in 1824.

One might very likely find this odd composition on many clocks of the « French Restoration » period. The soul is figured as a butterfly by Cupid, a long figure whose old-fashioned elegance still, keeps a certain grace.

ANDRÉ (Aimé), 1815 † 1885. — French.

The surroundings of Sachseln (Switzerland).

The imitation of Theodore Rousseau is obvious, but is not unskilful. A good light and a right understanding of space.

ARMAND-DUMARESQ (Édouard), 1826 † 1895. — French.

A woman's portrait.

Given by Mr Jean Armand-Dumaresq in 1907.

A symphony in grey with some delicacy; but the broad and supple execution is rather too-mellow.

DUPLESSIS (Joseph-Siffrein), 1725 † 1802. — French.

Portrait of Theophile Berlier, président of the Convention.

The painting is far too inferior for us to consider it as anything but a copy.

MUTIN (Jean-Baptiste), 1789 † 1855. — French.

N° 409. — *A man's head.*

GUILLEMET (Antoine), 1842. — French.

A view of Moret.

Given by the State in 1904.

RECCO (The Chevalier Joseph), 1634 † 1695. — Italian.

Flowers in a vase.

Given by Mr Alb. Joliet in 1906.

A dazzling colouring, and brilliant decorative effect in this sumptuous picture.

PONSON. — French.

The Château d'If. An effect of morning.

Salon of 1861. Bequeathed by Mr Henri Boucher in 1906.

BOISSELIER (Antoine-Félix), 1790†1857.

A landscape. A view of Dauphiné, on the banks the Rhône.

Canvas : 1,05 × 1,65.

Sent by the State in 1842.

This landscape is first of all a background scenery ; conventionalism prevails and boasts it makes the banks of the Rhône nobler by placing there a knight wounded at the battle of Authon 1430.

ROLL (Alfred), 1847. — French.

A nude study.

Bequeathed by Mr Jean Renaud, in 1908.

One of the best works ever painted by Roll. After a bath, under the willows, two young girls are asleep ; the



young, fresh and supple bodies are resting on the tender grass of the meadow. The elder, a golden-haired child made of milk and honey, leans on her companion, dressed in a white blouse, her childish head abandoned on her crossed

arms. The delicate ingenuous flesh, silky hair, candid muslins, mingle their light with the light air of a spring morning. This is a real poem of youth and innocent joy in the revival of Nature.

CARL-ROSA (Mario), 1855. — French.

In the Franc-comtois land.

Sent by the State in 1906.

BERTIN (Jean-Victor), 1775†1842. — French.

N° 226. — *Landscape of Phocis*.

Sent by Government in 1836.

It shows grandeur with a fluidity of light, a sincerity of accent, one is astonished to meet in a landscape called « Landscape of Phocis ». Bertin has treated this classical subject with a taste for reality which makes us consider him as one of the forerunners of modern landscape painting.

FLANDRIN (Jean-Paul), 1811†1902. — French.

N° 287. — *Landscape : a « Souvenir » of Provence*.

Sent by the State in 1875.

One feels too much that it is but a « souvenir »; nothing could be colder, more artificial; it is full of talent, but this talent procures no enjoyment.

DÉCHENAUD (Louis-Adolphe), 1866. — French.

N° 422. — *Portrait of his Mother*.

Sent by the State in 1904.

The work shows a master by the beautiful treatment of the head and hands where the preoccupation of Velasquez is visible, by the character of truth given to the grave, modest and resigned face, by the excellent execution of the still-life, cups, tea-pot and sugar-basin in white china placed on a carpet of subdued red. It is to be regretted that the opacity of the black shades, merino-dress, plush-cape, throws a heavy atmosphere of sadness on this huge canvas.

BOUDIN (Eugène-Louis), 1825†1908. — French.

Harbour of Trouville.

Bequeathed by Jean Renaud in 1908.

It is done with nothing; no lines, almost no colours,

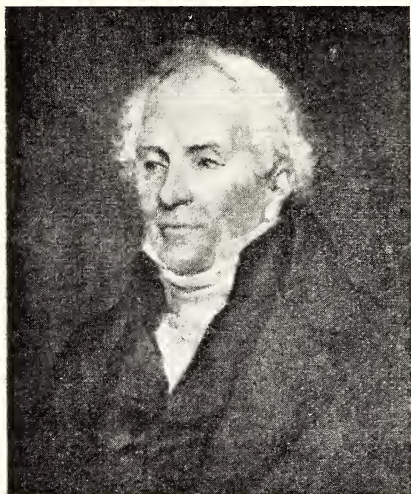
and yet everything is well set in the air, the light and the transparency of the water.

CORNU (Jean-Jean), 1819 † 1876. — French.

Neighbourhood of the Château of Gouville.

Minute art, but honest and sincere.

COURT (Joseph-Désiré), 1797 † 1863. — French.



Portrait of a man.

Given by Mr G. Joliet, 1904.

A study lightly painted on a gray ground, fine and delicate, it is of charming distinction in its discreet harmony; the red ribbon so heavily plastered on the buttonhole strikes a false note and might possibly have been added later on.

BELLANGÉ (Hippolyte), 1800 † 1866. — French.

An impresario and his Touring Company.

Lent by the «Administration des Hospices». Bequeathed by Mr Fayolle.

A good small picture where



the fancy of the subject, the boldness and freedom of the treatment might make one think of Decamps if the touch had more authority, and if the masonry wall was better built.

JOYANT (Jules), 1803-1854. — French.

View of the Campo Vaccino at Rome.

Canvas : 2,32 × 2,70.

Sent by the Government in 1843.

GIRARDET (Eugène), 1853. — French.

The mother.

Bequeathed by M^r Jean Renaud, 1908.

There is a real delicacy in this painting of a rustic interior, a good light and well studied faces.

DAVID (Louis), 1748 † 1825. — French.

Portrait of M^{me} Berlier and her daughter.

Bequeathed by her grandson, M^r Gustave Masson, 1903.

An interesting work of the master's best period. The design is charming, quite simple and natural, with fine qualities of execution, particularly the firm and delicate modelling of the face and neck of the young woman, the strange detail of her taffeta dress where neither a plait nor a braid border is wanting; the child more drily painted is of an amusing reality with her ferret face in



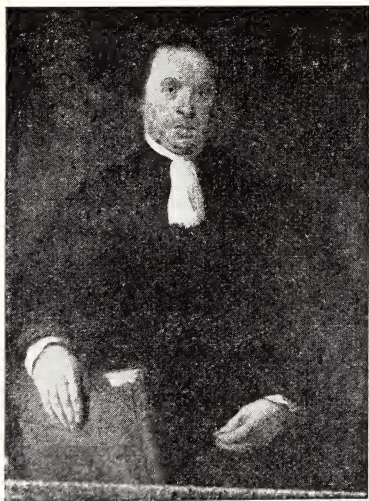
which shine small eyes round and black like black-currant berries. This very carefully studied picture nevertheless does not give full satisfaction; the figures stand out on a ground without atmosphere, the colouring is sad and severe between slate-grey and grayish-white, without any concession to frivolity, but a dull blue ribbon tied round M^{me} Berlier's head, whose sheeplike gentleness is mournful. It seems as if this picture had been painted without joy; one cannot say that life is wanting, but that it is somewhat congealed.

BOULANGER (Louis), 1806 † 1867. — French.

Portrait of a man.

Sent by the State.

The artistical conception of this vigorous painting,



which is of a wholly modern character of execution, is connected with the great Dutch masters by the thickness of colour, ampleness of touch, warmth and sobriety of colouring. No dissonance in the deep harmony, in which the copper-coloured flesh, black suit, gilt white of the band and cuffs, produce beautiful oppositions of values the portrait is painted in a masterly, powerful and

serene manner.

DAMOYE, 1847. — French.

Landscape.

Bequeathed by Jean Renaud, 1906.

ROOM XX

DAMOYE, 1847. — French.

A sea-shore.

Bequeathed by Jean Renaud, 1906.

VAN DER MEULEN (Antonin-Franz), 1632 † 1690. — French.

N^o 152. — *The siege of Lille in 1667.*

Canvas : 0,49 × 1,14. Sent by the Government before 1814.

REVEL (Gabriel), 1643 † 1712. — French.

Portrait of an Abbot.

The treatment is rather cold, but there are real qualities in the very minute study of the expression, in the accuracy precision and firmness of the modelling.

DUTCH SCHOOL (?) (17 th.).

N^o 202. — *Portrait of a man with a frill.*

Canvas : 0,72 × 0,59.

BILLOTTE (Léon-Joseph), 1815 † 18... — French.

N^o 227. — *A young mother.*

Wood : 0,53 × 0,42. Given by the Emperor Napoleon III in 1857.

A picture of a familiar home whose pleasant reality avoids an exaggerated sentimentalism. The child in his cradle, wrapped in the folds of the starched muslin curtain is of a charming accurate and delicate effect. The

colouring is too thin, the touch is timid but if more brilliant and free they would not so fitly render the homely character of this virtuous little scene.

FRILLIÉ (Félix-Nicolas), 1821 † 1863. — French.

His own portrait.

A poor painting by an intelligent artist but lacking good workmanship.

COYPEL (Noël-Nicolas), 1690 † 1734. — French.

N^o 268. — *Saint Geneviève.*

Canvas : 0,95 × 0,85.

Sent by Government before 1814.

The work shows a marked taste for naturalism. One



can hardly know a bishop in the man in a blue smock-frock, heavy boots and broad-brimmed hat, who makes a speech to little Geneviève, a shepherd, if an angel sent by the Almighty, did not come down from the top, just at the right moment, to point out that something unusual is

happening. The attitudes and expressions are simple and true, the well sustained colouring is lighted up by the golden white of the angel's tunic and wings which lightens the too compact scene.

FICHEL (Benjamin-Eugène), 1826 † 1895.

The lady at her toilet.

Bequeathed by Jean Renaud, 1906.

Some workmanship and skill but much dryness in this small Louis XV scene, in the taste of the second Empire period.

GAUCHEREL (Lambert) (lived at the end of the 18th cent.). — French.

N^o 300. — *A view of Rome.*

Canvas: 0,62 × 0,52. Given by M. Léon Gaucherel, the author's grandson, in 1869.

A heavily painted, but honourable study of architecture.

BRET-CHARBONNIER (M^{me}). — French.

Roses.

The colouring is brilliant, but the flowers seem to be of paper.

MAUZAISSE (Jean-Baptiste), 1784 † 1844. — French.

N^o 398. — *Portrait of Ferdinand Bourjot.*

Canvas: 0,66 × 0,35. Given by Mr Bourjot the son in 1861.

This bold and decisive portrait is very good, notwithstanding its summary treatment, in which nothing essential is neglected. The model is in a good attitude, his hair are blown back, his look is inspired, the effect is just, diverting and picturesque.

PASSERI (Giuseppe), 1654 † 1714. — Rom.

N^o 35. — *Saint François de Paule.*

Canvas: 0,97 × 0,73.

Much ease in the grouping of the figures, whose dainty graces are too softly painted in too tender colours.

VAN DER MEULEN (Edmond), 18... — Flem.

Artois Hounds.

LACROIX called of **MARSEILLE**,... ? † 1779. — French.

N° 341. — *A sea-piece.*

Canvas : 0,33 × 0,35. Bequeathed by M^r A. Chevalier in 1846.

WAGREZ. — French.

Portrait of M^{lle} Helène Gauthier.

Salon of 1890.

Bequeated by M^{me} Diebolt in 1908.

The style shows some firmness, the painting is dry.

DUMOULIN, 1850 † 1905. — French.

The Woman with a mirror.

Bequeathed by the author.

Of a nude study in which the good treatment of the flesh cannot make up for the lowness of the style.

GRESLY (Gabriel), 1710 † 1756. — French.

N° 307. — *Education.*

Canvas : 0,64 × 0,81.

The painting of Gresly, heavy and harsh, lacks grace and fancy, but the childish figures, placed by the author in a wholly simple action, show a freshness of expression, a sprightliness, a youthful joyousness, which are seldom found in masters of more skill. Three other compositions by Gresly are hung in this room ; they all belong to the same series and offer the same qualities and same defects.

GÉRARD (Bon), 1770†1837. — French.

N° 301. — *Portrait of Maret, duke of Bassano.*

Canvas : 0,64 × 0,48. Bequeathed by Mr Champagne in 1848.

The excessive coldness of the painting mars the good qualities of the portrait. The face is strongly built, the crosses, the velvet and satin coat are firmly and cleverly treated, but life and personal accent are but little visible in this correct work which may be a replica by the author, or an excellent copy.



JACQUAND (Claudius), 1803†1878. — French.

N° 322. — *Perugino painting in the monastery of Perugia.*

Canvas : 1,00 × 1,35. Given by the Emperor Napoleon III.

A historical picture, treated as « genre » painting or « genre » painting treated as a historical picture. The work is now out of date, too heavy and dark, but not entirely devoid of qualities.

COURTOIS (Jacques), called **LE BOURGUIGNON**, 1621†1676. — French.

N° 261. — *A Cavalry fight.*

Canvas : 0,36 × 0,69. Bequeathed by Mr Chevalier in 1876.

VAN OSTADE (Adrien), 1610 $\frac{1}{2}$ 1685 (Ascribed to). — Dutch.

Interior of a Farm.

The composition is strange, drowned in a reddish colouring from which burst out some cracker-like white lights. The exaggeration of the « burlesque », without any mirth or wit, the heavy touch, do not suggest here a work by Van Ostade, neither Isaac nor Adrian.

COIGNARD (Louis), 1810 $\frac{1}{2}$ 1883. — French.

The morning Rest.

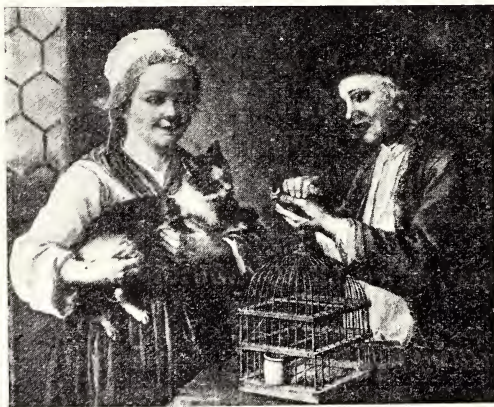
Sent by the State in 1885.

In this landscape with cattle, the quality of the light is far superior to the wavering drawing and heavy execution.

GRESLY (Gabriel), 1710 $\frac{1}{2}$ 1756. — French.

N° 308. — *The Temptation.*

Canvas : 0,64 \times 0,81.



The little scene is arranged with much natural and it is for their own sake that the children play; they do not pose, which is a rare merit.

REVEL (Gabriel), 1643 † 1712. — French.

N° 450. — *Portrait of Pierre Lenet, Attorney General of Dijon Parliament in 1641.*

An oval canvas : 0,76 × 0,57.

The dates suggest a posthumous portrait; we do not find the same accent of truth as in Revel's other works.

DELOBBE (François-Alfred), 1835. — French.

The Algerian woman.

Salon of 1872.

MARLET (Jean-Henri), 1771 † 1846. — French.

N° 302. — *Raphaël and Leo X.*

Canvas : 1,30 × 1,95.

Sent by the State in 1876.

This is a historical picture with all the conventional commonplace of the kind; some background figures, truer and of a more individual character seem to be the portraits of the author's companions.

GRESLY (Gabriel), 1710 † 1756. — French.

N° 310. — *Feeding a bird.*

Canvas : 0,68 × 0,60.

ALLEGRAIN (Etienne), 1644 † 1736. — French.

N° 215. — *A landscape.*

Canvas : 0,65 × 0,81.

Sent by Gouvernement before 1814.

FRANCKEN (Franz), said the Older 1524 † 1616. — French.

Crossing the Red Sea.

Bequeathed by Mme Boiteux, 1895.

FLEMISH SCHOOL (17th c.).

Ewer and basin Gold.

LANOUE (Hippolyte-Félix), 1812 † 1872. — French.

N° 357. — *Italian Landscape with figures.*

Canvas : 0,39 × 0,68.

Given by the State in 1879.

BRASCASSAT, 1804 † 1867. — French.

Landscape.

Given by Mr Kraft.

A study of a secluded spot in nature, in which there is sincerity, the grounds are well constructed, the verdure is fresh and damp; unfortunately, one finds the artificial and fleecy grounds Brascassat so often makes use of.

UDRY (Jean-Baptiste), 1686 † 1755. — French.

N° 420. — *Ducks and Fishes.*

An oval canvas : 0,87 × 1,80.

The well grouped subject is heavily painted with a view to fresh decoration where verdure is treated in turquoise-blue.

CORNEILLE (Jean-Baptiste), 1649 † 1695. — French.

N° 256. — *Death of Cato of Utiqua.*

Canvas : 1,30 × 1,62.

One must be thankful to the author for having avoided in this subject for a Latin essay, conventionalism and solemnity. This picture of rather low style is full of movement; a picturesque light increases the strangeness of the colouring almost reduced to red and blue which are reflected on the neutral tones of the background.

GRESLY (Gabriel), 1710 † 1756. — French.

N° 309. — *A lace seller.*

Canvas : 0,68 × 0,60.

ALLEGRAIN, 1644 † 1736. — French.

N^o 214. — *Landscape with Figures*.

Canvas: 0,65 × 0,81. Sent by the Government before 1814.

The arrangement is of graceful ingenuity; it shows us an Italian villa with many ruined buildings, limpid waters, a statue erected on a small island, a shady park animated by charming small figures in the background. The colours of the lower part of the picture having become darker, the freshness of the central subject is set off all the better.

BREENBERG (Bartolomeus), 1599 † 1659 (Ascribed to).

— Dutch.

N^o 101. — *Landscape with figures*.

Copper: 0,53 × 0,71. Given by the State in 1872.

DUTCH SCHOOL (17th c.).

N^o 149. — *View of a Harbour*.

Canvas: 0,49 × 0,59. Given by M^r Fyot de Mimeure 1825.

LAFONTAINE (Pierre-Joseph), 1758 † 1835. — Flem.

N^o 343. — *Interior of a gothic Church*.

Wood: 0,27 × 0,38.

DUTCH SCHOOL (17th c.).

N^o 194. — *A winter scene*.

Wood: 0,35 × 0,46.

BERGHEM (Nicolas), 1624 † 1683 (After). — Dutch.

N^o 94. — *A view of the old Harbour of Genoa*.

Wood: 0,37 × 0,44. Bequeathed by M^r A. Chevalier in 1876.

A copy.

DUTCH SCHOOL (17th c.).**N° 209. — *The Fishmarket.***Wood : 0,37 \times 0,44.Bequeathed by M^r A. Chevalier in 1876.

A copy.

SEGHERS (Gerard), 1591 \dagger 1651. — Flem.**N° 168. — *The deposition from the Cross.***Canvas : 3,08 \times 2,52.

The picture has suffered, it has lost all its glazing and is much dulled by frequent restorations; nevertheless its essential qualities make it still very interesting: power of design, picturesqueness of style, vigour of drawing,



and richness of colouring. The work in its whole and in particular, as regards the figure of Saint John, directly proceeds from Rubens, but one cannot thuck of ascribing the picture to Rubens as some critics seem to be inclined. Neither the stiff grouping of sharp lines by which the posts of the ladder are opposed, the folds of the winding sheet, nor

the arms of the executioner, nor the Magdelene sinking heavily in the foreground, nor the dispersion of the light projected in the upper part of the picture on accessory figures, are worthy of Rubens' superior taste and the admirable surety of his decorative genius. That does not

prevent the doleful head of Christ taken down from the cross, and the pathetic breaking of the long body doubled up, from being a grand invention, a moving beauty; there is sincerity in this violence, native ease in this drama: it is not Rubens but of the best that Seghers could produce.

DUTCH SHOOOL (17th c.).

A man with a red bonnet.

Wood: 0,19 × 0,13.

TENIERS (David) (Ascribed to), 1610 † 1694. — Flem.

N° 171. — *A man smoking.*

Wood: 0,16 × 0,13.

HOLBEIN (Hans), 1497 † 1543 (Ascribed to). — Flem.

N° 115. — *Portrait of a man.*

Wood: 0,19 × 0,16.

TENIERS (David), 1610 † 1694 (Ascribed to). — Flem.

N° 170. — *A Drinker.*

Wood: 0,16 × 0,13.

DUTCH SCHOOL (17th c.).

N° 204. — *Child holding a bladder.*

Wood: 0,19 × 0,16.

VAN BLÆMEN (Peter), 1657 † 1720. — Flem.

Horses.

A good study thickly painted in excellent state of preservation.

VAN DER CROOS (Antoine), 17th c. — Dutch.

Landscape.

Given by M^r Maciet in 1902 .

There has been some grandeur in this view of a plain in which the simplified harmony of grey *and flaxen tones is delicate ; but unfortunately the picture is ruined.

BRAUWER (Adrien), 1605 † 1638 (Ascribed to). — Flem.
N° 99. — *A Drinker.*

Wood : 0,13 × 0,16.

Neither the free execution of Brauwer nor his fantastic taste are here to be found ; but an honest treatment of second rate quality and pleasant colouring.

DUTCH SCHOOL (17th c.).

N° 190. — *The pleasures of Carnival.*

Wood : 0,13 × 0,16.

A picturesque design in which the strong values contrast with the luminous extent swarming with small figures disposed on the successive plans up to the horizon .

CHAMPAIGNE (Philippe de), 1602 † 1674. — Flem.

N° 106. — *The good Shepherd.*

Canvas : 1,54 × 0,92.

Sent by Government before 1814.

A copy by J.-B. of Champaigne, a docile pupil of his uncle whose taste for colouring he may have acquired but he has neither his mastery nor restrained force.

GUIGNARD (Gaston), 1848. — French.

Moon-rise.

Bequeathed by Jean Renaud, 1908 .

ROOM XXI

COIGNET (Jules-Louis-Philippe), 1798 † 1860. — French.

N^o 251. — *A Landscape of Brittany.*

Canvas : 0,62 × 0,70. Given by the duke of Orleans in 1837.

The execution is heavy and cold, but the work shows sincerity.

ITALIAN SCHOOL (17th c.) (Ascribed to).

N^o 87. — *Head of a
Virgin.*

Canvas : 0,44 × 0,30. —
Bequeathed by M^r A. Che-
valier in 1876.

Not an Italian but a French work, one of the best pictures by Tassel de Langres. There is a decided flavour of the country in the young and wholesome candour of this sweet peach like face. Its amber-coloured warmth unites in an even harmony, the cold tones of the blue veil and violet boddice.



LORENZO (Giovanni-Francesco), 1543†1590 (Ascribed to). — Ferrar.

N^o 66. — *The deposition from the Cross.*

Wood : 0,38 × 0,31. From the Campana Collection, given by the Emperor Napoleon III.

In this little panel whose delicacy of execution is thoroughly Flemish, we must see very likely a reduced copy after an Italian master's work. The influence of Raphaël is obvious, particularly in the figure of Saint John.

VANNI (Il Cavaliere Francesco), 1565†1609. — Sien.

N^o 67. — *Holy Family.*

Canvas : 0,51 × 0,36.

Given by the State in 1872.



A charming work of the agreeably mannerized painter, who has a lofty taste and never fails to ennoble grace. We find here a supple and easy elegance, united to a pretty tenderness. The execution is mellow, richly coloured in blue and pink without any dullness, and sustained by the deep verdure.

PANINI (Giovanni-Paolo), 1695†1768. — Rom.

A Landscape with Buildings.

Amidst the artificial gathering of heterogeneous architectures and buildings fallen to ruins the XVIII century

indulged in, we must notice the frankness of touch and the delicacy of the silvery colouring.

DOMENICHINO (*Zampieri Domenico*), 1581 † 1641. — Bolon.

Nº 75. — *Judith*.

Canvas: $1,35 \times 0,98$. From the Campana collection. Given by the Emperor Napoleon III.

This large figure of ample style, shows the fine taste of the author for picturesque, light and colour. Nevertheless, the flatness of the execution, might incite us to consider this picture as an ancient copy, rather than a genuine production.

GUERCINO (*Barberini Giovanni Francesco*), 1591 † 1666. — Bolon.

Nº 6. — *Death of Cleopatra*.

Canvas: $0,81 \times 0,68$.

The work is not in good condition but has kept ample-ness and warmth. There is a morbidness in the treatment of the flesh which is hardly likely to be seen in a copy.

ANDREA DEL SARTO (*Vannuchi Andrea*), 1488 † 1530. (Ascribed to). — Florent.

Nº 68. — *Saint John*.

Wood: $0,62 \times 0,49$.

Sent by Government before 1814.

This painting cannot be considered as a genuine work, the beauty of the style being in too great an opposition with the weakness of the execution. Nevertheless this ruined picture maintains a real seduction, owing to the warmth of the colouring and softness of the touch.

GAULI (Gio Batista) called **IL BACCICCIO**, 1639 † 1709. — gen.

N^o 27. — *The predication of Saint John.*

Canvas : 1,84 × 1,73.

It is curious to observe here, unlike the usual case, French influence on an Italian artist. The woman in blue, sitting in the foreground, is borrowed directly from Simon Vouet. Saint John the Baptist in a red cloak standing on a rock at the foot of a tree, seems to have been



drawn by Lesueur or Jouvenet. Nevertheless, the work remains thoroughly Italian in taste, by its purely decorative conception in which the picturesque effect predominates.

In the foreground, all the strong tones ; reds, ultra-marines, and the shade of the great tree.

In the background, the golden verdurures, opposing their force to the light blues of a mountainous landscape and of a sky on which the clouds are running. The centre is nothing but light, bathing the crowd of the hearers in a rosy luminousness ; a strange harmony, free and airy in which the sweetness of the hour has a greater price than the awakening of the souls.

LANFRANC, **IL CAVALIERE GIOVANNI LANFRANCHI**, 1581 † 1647. — Rom.

N^o 29. — *Saint Peter repenting.*

Canvas : 0,65 × 0,54.

Sent by Government before 1814.

This strong old man, whose foreshortened head thrown

back barely shows one eye turned up, cavernous nostrils, and an unkempt beard, is a magnificent piece of painting, the joy one feels is one of art untainted with any intellectual consideration. Not that the expression be wanting in strength or pathos; the upturned look, the clasped hands have a beautiful ardour of imploration. But what surpasses everything is the powerful touch which distributes shade and light, models the hollows and reliefs; it is the beauty of the impaste in which sunbeams seem to be enclosed; here, experience rises to genius.



ITALIAN SCHOOL (?) (17th c.).

N° 549. — *Visitation*.

Canvas : 0,62 × 0,43.

Rather of the French school and approaching Laurent de la Hyre by its taste of light. The architecture and landscape show traces of a fine execution, but the attitudes of the Virgin and Saint Elizabeth, are of an incredible awkwardness.

ROMANO (Pippi Giulio), 1492† 1546 (After). — Rom.

N° 37. — *Wedding of Psyche and Love*.

Wood : 0,84 × 1,14.

A good old copy in which the details very carefully

done, the rendering of the faces verging on the comic, seem to suggest a Dutch painter.

TITIAN (*Vecellio Tiziano*), 1477 † 1576 (After). — Venetian.

N^o 73. — *The Toilet of Venus*.

Canvas : 1,30 × 0,95.

A copy.

ANDREA DEL SARTO (*Vannuchi Andrea*), 1488 † 1530 (After). — Florent.

N^o 69. — *The Holy Family*.

Wood : 0,60 × 0,50. Given by the Emperor Napoleon III, from the Campana collection.

According to the tradition, this copy was executed by a nun, Plantilla, 1523 † 1588. Florence.

ITALIAN SCHOOL (18th c.)

N^o 80. — *A Landscape*.

Canvas : 0,60 × 0,91. Given by the Emperor Napoleon III, Campana collection.

The amusing fancy of the bluish coloration forms the principal attraction of this pleasant picture. The foreground has unfortunately turned black, but there is delicacy and intelligence in the small buildings of the background.

BATTONI (*Il Cavaliere Pompeo Girolamo*), 1702 † 1787.

N^o 9. — *Cleopatra showing Augustus the bust of Cæsar*.

Canvas : 0,95 × 1,30.

Sent by Government before 1814.

The picture is charming, of a fine comedy where one sees Cleopatra uneasy and dignified in her amiability

doing the honours of Cæsar to Augustus who is distrustful. A good picture, of elegant and sumptuous colouring, of brilliant and firm execution; the clever *chiaroscuro* of the face of Augustus, the delicate precision of the bouquet in the crystal vase are particularly to be remarked.



GUIDO (Reni Guido), 1575† 1642 (After). — Bolon.

N° 45. — *Hymen burning the arrows of Love.*

Canvas : 0,97 × 1,35.

A good copy executed at Rome by Naigeon (Jean-Claude), a pupil of François Devosge (born and died at Dijon, 1753-1832).

RAPHAEL (Santi Raffaëlo), 1483† 1520 (After). — Rom.

N° 55. — *Parnassus.*

Canvas : 1,46 × 2,22.

A copy.

GREUZEN (Charles), lived in 1759. — Flem.

N° 127. — *A Landscape.*

Copper : 0,24 × 0,27.

DUTCH SCHOOL (17th c.).

A sea piece.

ARTHOIS (Jacques van), 1613 † 1686. — Flem.

N° 88. — *Soignies forest, Hainaut.*

Canvas : 1,16 × 1,87.

A fine conception of the trees and sky, in strong values and deep verdures ; the picture is unfortunately ruined, and all the figures are coarsely restored.

BAROCCIO (Barocci Federico), 1528 † 1612 (After). — Rom.

N° 8. — *Education of Cupid.*

Canvas : 0,97 × 1,35.

A copy executed in Rome by Naigeon (John-Claude).

PASSERI (Giuseppe), 1654 † 1714. — Rom.

N° 36. — *Saint Bernard entering Cîteaux.*

Canvas : 0,97 × 0,73. A sketch of this picture was formerly in the church of Cîteaux abbey.

One finds here more ease, more abundance than in most of the works of French painters of that time ; but there is also less conscientiousness and seriousness and a lesser knowledge of drawing. Passeri makes too liberal use of prettiness in all his works and even out of place.

ITALIAN SCHOOL (?) (17th c.).

N° 561. — *A man's Portrait.*

Canvas : 0,62 × 0,46.

A good portrait, warm and picturesque, but lacking a sure construction.

BASSANO (Leandro da Ponte), 1557 † 1622. — Venetian.

N° 41. — *Martyrdom of Saint Sebastian.*

Canvas : 0,62 × 0,73. Sent by Government before 1814.

A handsome poetry prevails in this too dark picture

lofty by its style. The subject is happily renewed by the effect of light concentrated on Saint Sebastian tied to the column, while a last ray of sun marks the gesture of the archer clothed in rose. Between the two men, a hole of shade and a bit of sky, the evening peace falls on the sleeping country.

RAPHAEL (Santi Raffaëlo). (After), 1483 † 1520. — Rom. N° 62. — *Triumph of Galathea*.

Canvas : 2,92 × 2,23. Given by the Emperor Napoléon III, in 1850.

An excellent copy, executed at Rome by W. Bouguereau, after the fresco in Farnesine palace. It is impossible to have a better comprehension of Raphaël and to interpret it more exactly.

PASSERI (Giuseppe), 1654 † 1714. — Rom.

N° 34. — *The cessation of Anaclet's schism*.

Canvas : 0,97 × 0,73.

We must grant that this subject was not fit to excite a painter's imagination. Passeri did all that was in his power and perhaps outreached the measure. Some are giving themselves airs upwards, some are writhing on the earth. All this is somewhat meaningless and puffed up, but is not devoid of ability.

TINTORETTO (Jacopo Robusti). (After), 1512 † 1594. — Venetian.

His own portrait.

Given by the family of Eugène Spuller in execution of his will in 1898.

This beautiful copy executed by Manet, dated 1854, is a marvellous interpretation. The bold touch, the vigorous accent makes the copy equal to the original work.

DUTCH SCHOOL (17th c.).

N^o 573. — *A Woman holding flowers.*

Canvas : 0,89 × 0,73.

GRYEF The Elder, 1670 † 1715. — Flem.

N^o 132. — *Still-life.*

Canvas : 0,92 × 1,03.

The feathers and hair though are well treated. Somewhat wanting in limpness and lightness.



ROOM XXII

LOIR (Nicolas), 1624†1679. — French.

Nº 382. — *Pan and Syrinx*.

Canvas : 0,65 × 0,81.

A mythological scene whose drawing and composition are really elegant; the colour though rather dark is warm and harmonious.

VERNET (Joseph), 1712†1789. — French.

The pierced Rock.

Given by M^r G. Joliet.

The fancy landscape becomes here an opera-scenery; we do not find here the minimum of reality that Joseph Vernet used to introduce into his compositions; the grace of the bluish backgrounds and their vague poetical charm are rather in the Italian taste.

WAUTERS 1614†1659. — Flem.

Rural concert.

Given by M^r Jules
Maciet, 1902.

The 17th century makes itself scarcely felt in this strange small picture; its colour is sumptuous, its touch broad and clever. In its romantic grace a reflexion of Giorgione,



a forefeeling of Watteau might be found; it almost announces Deveria.

PARMIGIANO (*Mazzola Francesco*), 1503 † 1540. — Parm.

N^o 76. — *Saint Catherine*.

Canvas : 0,76 × 1,14.

Sent by Government before 1814.



This work (ascribed to Parmigianino but on no good grounds) is very alluring and full of gentleness and kindness. Its colouring is soft and harmonious; a noble landscape of Venetian taste surrounds figures of moderate

gestures in the peace of calm attitudes.

FRENCH SCHOOL (17th c.).

N^o 510. — *Portrait of Languet, archbishop of Sens*.

Canvas : 1,38 × 1,07.

An ostentatious portrait after the taste of Rigaud.

THOMAS (*Gérard*), 1663 † 1720 (Ascribed to). — Flem.

N^o 175. — *Consulting the physician*.

Canvas : 0,38 × 0,73 Bequeathed by M^r A. Chevalier in 1875.

The usual chemist's shop with its odd assemblage of various implements. The still life without being of a very remarkable quality, nevertheless remains here far superior to the figures. The picture is not badly arranged and of rather warm colouring.

TASSEL (Richard), 1608 † 1660. — French.

N^o 468. — *Portrait of an Abbess.*

Canvas : 0,54 × 0,46.

It represents the effigy of *Catherine de Montholon*, widow of *René the Fair Lord of Sanzette*, founder of *les Ursulines de Dijon* who died on the 28th of april 1650.

Her implacable austerity and fierce holiness make one shudder. Nothing human is left on this ravaged face, molten by the fire of expiation and suffering; life is only perceptible in that hard eye which commands and condemns. The large and powerful execution is of a systematic coldness, which opposes the shrivelled face to



the white of the bodice and the black of the dress on the gray background of the cell. One cannot but admire the treatment of the hands which, though turned yellow and thin, have kept a haughty elegance in the humility of the prayer.

LARIVIÈRE (Charles-Philippe de), 1798 † 1876. — French.

N^o 359. — *Portrait of Admiral B^{on} Roussin.*

(1781-1854).

Canvas : 2,14 × 1,45.

Given by the State in 1872.

An official portrait in full-dress, cordon of the « legion d'honneur », kerseymere trousers with gilt stripes; in

the foreground the deck of a ship, in the background a fort. With all that, it is hard to produce a master-piece.

NEEFS (Peter) THE ELDER, 1570 † 1651. — Flem.

N° 157. — *Interior of a Church effect of night.*

Wood : 0,38 × 0,49.

PARMIGIANO (Mazzola-Francesco), 1503 † 1540 (After).

— Parm.

N° 33. — *The Holy Family and an Angel.*

Canvas : 0,51 × 0,41.

A copy whose original is at the Prado Gallery (Madrid).

VAN BOUCK, died at the Hôtel-Dieu of Paris in 1673.

— Flem.

N° 97. — *Dogs quarelling.*

Canvas : 0,87 × 1,16.

In this rather gray and heavy picture there is strength, boldness and frankness, a masterly treatment of still-life, bloody entrails which are the subject of the quarrel.

FRENCH SCHOOL (17th c.).

N° 517. — *Portrait of Gaspard de Saulx-Tavannes, marshal of France, admiral of the Eastern Seas.*

Canvas : 1,46 × 1,14.

The painting is rather good : the portrait is sumptuous and of much pomp.

NETSCHER (Gaspard), 1639 † 1684 (After). — Dutch.

N° 156. — *Vertumnus and Pomona.*

Canvas : 1,46 × 1,14.

A copy after the taste of Mignard.

MARTIN DE VOS, 1520†1604. — Flem.

N^o 177. — *The Circumcision.*

Canvas : 1,62 × 1,30.

The first of four large designs presenting the same qualities : strength, sincerity, rich colouring ; and also the same defects : vulgarity of style, crowding of the figures, heaviness and hardness of execution.

MAYER (Auguste), 1805†? — French.

N^o 400. — *The French Squadron before Lisbon under the command of Admiral Roussin the 11th of July 1831, at 4 p. m.*

Canvas : 1,03 × 1,62. Given to the Town by Admiral Roussin 1845.

MARTIN DE VOS, 1520†1604. — Flem.

N^o 179. — *Presentation of Jesus in the Temple.*

Y VON (Adolphe), 1817†1893. — French.

Portrait of Mr Sadi Carnot, President of the French Republic.

A rather good portrait showing dignity and simplicity. The still-life painting is excellent ; the writing things whose execution is firm and bold, are after the manner of David.

MAYER (Auguste), 1805†?. — French.

N^o 399. — *The mouth of the Tago forced by the French Squadron under the command of Admiral Roussin the 11th of July 1831, at 1 p. m.*

Canvas : 1,03 × 1,62.

MARTIN DE VOS, 1520†1604. — Flem.

N^o 178. — *The Adoration of the Magi.*

Canvas : 1,62 × 1,30.

PERIGNON (Alexis), 1806†1882. — French.

N^o 423. — *Saint Cecilia.*

Canvas : 1,30 × 1.

Given by the Emperor in 1858.

A pretty woman in a pink taffeta dress, ingenious light and a clever treatment, are not enough for a masterpiece but not unpleasant to look at.

MARTIN DE VOS, 1520†1604. — Flem.

N^o 176. — *Visitation.*

Canvas : 1,62 × 1,30.

LEBRUN (Charles), 1619†1690.

N^o 371. — *Jesus crusing down the rebellious Angels.*

(Sketch of a ceiling).

Canvas : 1,30 × 0,97.

Sent by the Government before 1814.

A very beautiful and important sketch, crowded with figures of an extraordinary variety of movement, and of a very sure drawing. There is a richness of imagination and a creative abundance which, in the French school, Lebrun alone possessed.

BAROCCIO, 1528†1612 (After). — Roman.

N^o 7. — *The Triumph of Love.*

Canvas : 1,30 × 1,08.

A good copy of a pretty blond colour, executed by Gagnereaux (1756†1795).

FRENCH SCHOOL (18th c.).**Nº 519. — *Portrait of a Woman.***

Canvas : 0,60 X 0,46.

The flat treatment of the face is very inferior to that of the costume ; a black taffeta mantle, on a gown of yellow silk. The brisk and bold execution of this fancy-dress ball disguise joined with the insufficiency of the model and the want of expression of the face might induce one to consider this picture, rather than a French painting, as a production of the Venetian School towards the middle of the 18th century.

**SWEBACH (called SWEBACH-DESFONTAINES), 1769†
1823. — French.**

A Skirmish in a Wood.

The picture is of exceptional quality as regards Swebach's works in which one does not often find so much animation and movement, or so brilliant colours. The touch assumes ampleness and authority in sketching the figures of the background,



in the curly light of the under-wood, perhaps the prettiest note of art given by this fine small canvas.

VAN MOL (Pieter), 1599†1650. — Flem.

N^o 156. — *A Pope's face.*

Wood : 0,55 × 0,45.

Given by Celestin Nanteuil in 1868.

The robust ampleness, the sumptuous colour of this fine study make it a produce of a lofty taste. Several replicas of it are known in various galleries but it presents



itself here with a power and a frankness that reveal the original work and the first cast. There are certain touches of vermilion boldly set in the shades of the chin and eyebrows which the artist would not dare to repeat, if he took the time to think it over; they are the lucky darings of a genial

improvisation. The gilt mitre is of a beautiful treatment wherein, are marked, rapidly and briefly, the embossments of the embroideries in their warm glowing warmth.

VERNET (Horace), 1789†1863. — French.

N^o 490. — *Portrait of Marshal Vaillant* (1790-1872).

Canvas : 2,38 × 1,53.

Bequeathed by Marshal Vaillant.

The effect of the whole is somewhat like that of a

picture of Epinal, yet the face is full of life in its quite simple posture and even expression. Horace Vernet has too often made a bad use of his very great working facility, but he had a keen eye and a clever hand; we have here a proof of it in the amusing execution of the white feathered hat which is an excellent and brilliant piece of still-life.

LEROUX (Hector), 1829†1900. — French.

Funeral at the Columbarium of the Cæsars' Mansion.

These reconstitutions of antique life of which Hector Leroux made a speciality, have always something artificial; but he shows a very clever execution and delicate feeling; there is grace in the conception of the figures, the lighting is ingenious, a pale day light struggling with the flames of torches.

GUERCINO (Barbieri Giovanni Francesco), 1591†1666.
— Bolon.

N^o 4. — *Saint Sebastian.*

Canvas : 1,23 × 1,00.

Acquired by the Town in 1854.

A powerful study of shade and lights violently contrasted on the amber body girt with a white cloth. The painting is warm and vigorous, of a beautiful impaste and energetic drawing.

ITALIAN SCHOOL (17th c.).

N^o 580. — *The death of Adonis.*

Canvas : 1,15 × 2,00. Bequeathed by M^r de Mimeure, in 1874.

A mountainous landscape, very fantastical, and of a very clear colouring, where small figures, badly repainted, show the languishing gracefulness of a mythological scene.

APPENDIX

Vestibule of the Gallery

In this room situated outside the Museum of which it is, so to say, an annexe, all new acquisitions are put, till a place is found for them in the galleries. The works we mention now may not be hung there next year; they will be seen, then, in the rooms of the principal building.

Before entering the hall, in a sort of vestibule, we find an important series of sketches by Ziem (1821†1911), a gift of his widow. Some of them are but rapid notations, but one finds also poetic and savoury impressions.

Particular notice is to be taken (to the left of the window recess) of:

A Study of a woman on blue ground where the wood of the unequally covered panel produces the warmth of dull gold.

A view of Venice, a very fine sketch almost monochrome, where a minimum of paint (washing with mythilated spirits scarcely tintured) produce a sky of light among heavy clouds.

Houses reflected by the water: nothing but strokes of rose and blue thrown on the yellow wood of the panel; and this vibrates in the clear atmosphere.

Sunset at Venice: Turner has never better rendered the nacreous haze of the sun resting on the water.

On the right side of the window: *A study of a woman*, after the taste of Daumier, a powerful sketch traced with the end of the brush and silhouetted by the light.

In the interior of the hall particular notice is to be taken of:

BRAQUAVAL.

A View of Amiens.

An amusing sketch harshly painted but with a good effect.

COTTET (Charles), 1863.

A study of Barges.

The peace of the evening on the silent water.

AMAN-JEAN (Edouard), 1860.

A study of a woman with a hat.

Coloured chalks.

A delicate nostalgia and a pretty note in black.

PRINET.

A woman bathing.

Coloured chalks.

A pretty counter-light and fine reflected shadows.

GAENSSLEN.

A Nude study.

BESNARD (Albert), 1849.

Studies of women.

Three coloured chalks.

Bequeathed by Mr Jules Maciet 1912.

All are of a very fine quality, strong and supple life, and firm modelling.



The raid-haired woman seen from behind (dated 1887) is a charming piece of rare quality; the fulguration of the golden hair above the milky neck, the shade of the hid-

den profile where an invisible flame sets a pink gleam, are a treat for any eye sensible to the delicacies of light and chiaroscuro.

STEINLEN.

A landscape.

DAVID (Louis), 1748 † 1825 (After).

Death of Marat.

Bequeathed by Mr Jules Maciet in 1912.

An ancient copy of reduced dimensions. The original is closely imitated but the execution is rather dry.

AMAN-JEAN (Edouard), 1860.

The Woman with a white glove.

This fine work can bear the neighbourhood of those by

Besnard; the workmanship less firm and just has its own grace and poetry, a singular tuneful harmony where bright pinks and the chalky white of a glove strike out the accord of the red hair, blue eyes and golden complexion.

BOUDIN (Eugène-Louis), 1825 † 1908.

Cows in a meadow.

A rather heavy but fully painted sketch.

AMAN-JEAN (Édouard), 1860.

Still-life.

A decanter, a glass in which a slice of lemon floats, a plate in pipeclay, the white cloth and the grey background form an effect whose amusing frigidity suggest by contrast an impression of scorching heat behind the closed shutters. The execution is simple and broad with perfect justness in the values.

AMAN-JEAN (Édouard), 1860.

A little Girl in the meadows.

One must ask neither freshness nor simplicity of the too precocious children Aman Jean is fond of painting; the staring look of this little girl, a small Ophelia to be is mysterious and poetical.

HUMBERT (Ferdinand).

The Lady in grey.

Sent by the State in 1914.

This pretty woman's portrait in grand mundane attire did not seem fit to be treated as a sketch. The head is

well set, the composure is extremely distinguished, the breaking and reflexions of the white satin are powerfully indicated but the unfinished state of this picture causes an impression of uneasiness.

BOUDIN (Eugène-Louis), 1825 † 1908.

The Harbour of Honfleur.

Bequeathed by Mr Jean Renaud in 1908.

A fine study in grey in which pass air and light.

DAUPHIN.

Noon.

Bequeathed by Mr Jean Renaud in 1908.

The net of blue shadows standing out on the whiteness of the road is of an amusing and just observation.

LEROUX (Hector), 1829 † 1900.

Herculanum.

A canvas of excessive dimensions wherein the tragic anecdote is rather lost. The women's figures are graceful; they are even too much so and that is their original sin. Much mastery in the play of the values, the dramatic invention of sky and grounds, the treatment of the stuffs and accessories.

RUDE (M^{me}) born Sophie FREMIET, 1797 † 1867.

Portrait of her Father.

Bequeathed by M^{me} Chazalotte in 1913.

RUDE (M^{me}) born Sophie FREMIET, 1797 † 1867.

Portrait of her brother-in-law M^r Van der Haert.

HÉBERT, 1817†1908.

Portrait of the Sculptor Cabet (1815-1876).

Bequeathed by Mme Chazalette in 1913.

An interesting work of his youth in which the tone is rather of a crude sincerity with strong values, and much application in the treatment of the details.

SMITH (Alfred).

A landscape.

Bequeathed by Mr Jean Renaud in 1908.

The whole is wanting in construction but not in freshness and daintiness ; the sky with its trails of factory smoke is in a pretty harmony with the verdure.

ARCHEVILLE (d') (painted in 1724). — French.

Portrait of Bernard de Lamonnaye, member of the French Academy (1641†1728).

Given by Mr Striffling in 1913.

A strange portrait whose conception is sharp though the execution is rather flat.

BRÉTIGNIER (Georges), 1863†1892.

Portrait of the painter Edouard Paupion (1854-1912).

Given by Mme Paupion in 1912.

RUDE (M^{me}) born Sophie FREMIET, 1797†1867.

Portrait of Dr Villeneuve.

Bequeathed by Mme Villeneuve in 1912.

ROUSSEAU (Théodore), 1812†1867.

Study of a Birch-trunk.

One finds in this small study largeness of style, vigor and suppleness of execution and fine quality of light.

BRASCASSAT, 1804†1867.

A Ram.

A broadly painted study in a fine blond light.

DAMOYE (Pierre-Emmanuel), 1847.

The Flood.

Bequeathed by M^r Jean Renaud in 1908.

A good treatment of the yellow water and grey sky on which a ray of sun puts pale lights.

ZIEM, 1821†1911.

His full-sized portrait.

Bequeathed by M^r Albert Fétu in 1911.

A sketch rapidly executed cheerful and well set; there is some brutality in the execution, the head is heavily painted and the black tints of the suit are very opaque, but the style is brilliant.

ZIEM, 1821†1911.

A Gondola.

Dated 1895.

Bequeathed by M^r Albert Fétu in 1911.

A small sketch painted in the studio on a rainy day.

MICHAUD (Hippolyte), 1823†1886.

The three Ages.

MICHAUD (Hippolyte), 1823†1886.

Young women.

MARTIN (Henri), 1860.

Orpheus.

This small canvas is of a very noble conception : the sun low on the horizon throws long shadows on the purple soil, a pink gleam on the wings of the visions which pursue Orpheus lost in his raving thoughts. Here one finds a renewal of the subject whose poetry becomes impregnated with a rather sharp flavour.

DAUPHIN (Eugène), 1855.

A Bay.

Bequeathed by Mr Jean Renaud in 1908.

PALIZZI (Joseph), 1839.

The Shower.

Bequeathed by Mr Jean Renaud in 1908.

ADLER.

The Accident.

Sent by the State in 1914.

This is perhaps a realistic scene a piece, of life, but certainly not a good piece of painting; the sketched indications are not always right, the impaste is muddy and heavy, the colour is dull with some acidity. What is good is the green water of the canal in which something has just happened.

DAMOYE (Pierre-Emmanuel), 1847.

The Pond.

Bequeathed by Mr Jean Renaud in 1908.

MARTIN (Henri).

The Bridge.

Bequeathed by Mr Jean Renaud in 1908.

Of a powerful effect and vibrating colouring, but why has its reflexion on the water been as solidly built as the arch of the bridge itself?

DAUPHIN (Eugène), 1855.

A wharf of Toulon at night fall.

Bequeathed by Mr Jean Renaud in 1908.

The fall of the day and its diffused light is finely observed.

AZÉ, 1823 † 1884.

Portrait of Dietsch, composer of religious music.

There is a very keen penetrating study of character in this hard and heavily painted portrait.



SECOND APPENDIX

A few pictures worthy of attention are hung in the staircase leading up to the rooms of drawings.

DEBAT-PONSAN (Édouard-Bernard), 1847. — French.

Humanity.

Bare and dishevelled bodies, glimmering lights of burning houses, maternal despairs, and children's corpses; all this is melodrama rather than tragedy, but there is real ability in this painting.

SAINT-JEAN, 1809 † 1860 (After). — French.

N^o 463. — *Flowers and Fruits.*

Canvas: 1,60 × 1,18.

A good copy executed by Portail.

BACKUYSEN (Ludolf), 1631 † 1708. — Dutch.

The Tempest.

Bequeathed by M^r Jean Renaud in 1908.

A heavily painted sea-piece; some grandeur in the conception.

BASSANO (Jacopo da Ponte), 1510 † 1592. — Venetian.

N^o 39. — *The Flagellation.*

Canvas: 1,30 × 0,97. Sent by the Government before 1814.

A good studio work in which are firmness, movement and warmth.

CORNEILLE (Jean-Baptiste), 1649 † 1695. — French.
N° 255. — *The Guardian-Angel.*

Canvas : 1,38 × 0,92.

Gracefulness is here aimed at through a dense, robust and very vivacious mannerism. Uniformly white lights are purposely set on the most glaring colours : vermilion, blue, and pink, without any connection between each other. A most factitious and strange effect justified by the strength of the shades.

LACROIX (called of *Marseille* ?) † 1779. — French.
N° 338. — *A Sea-port.*

Canvas : 0,73 × 0,97.

BELLE, 1722 † 1806. — French.
Christ on the Cross with the Virgin and Saint John.

A huge picture lacking style and conviction and which is not heightened by its dull and languid execution.

DESGOFFE (Alexandre), 1805 † 1882. — French.
N° 275. — *The vision of Saint Margaret.*

Canvas : 3 × 2,40.

Sent by the State in 1845.

A vast and bare rocky landscape, where are seen down bellow saint Margaret and the Demon, and above, the Angels blowing the trumpet and the Trinity in its glory. A desultory composition, bad understanding of the lighting, a dark, harsh and heavy painting.

LEBAULT, 1665 † 1726. — French.
N° 365. — *Saint Luke painting the Virgin's portrait.*

Canvas : 2,92 × 1,84.

Amongst the various works by Lebault in the Museum,

none does him more honour than this. A fine flaxen and golden tone adds its attractive charm to the ingenious composition which abounds in lovely figures of natural, spontaneous grace. Above all, one must remark the Angel, a learned amateur, bestowing his encouragements and advice on saint Luke, who does not show great dispositions for painting.

RIBERA (called the **Espagnolet**), 1588†1656 (After). — Spanish.

Nº 46. — *Martyrdom of Saint Bartholomew.*

Canvas : 1,70 × 1,19. Sent by the Government before 1814. (A copy ascribed to Salvator Rosa).

None of Ribera's customary oppositions of deep shadows and copious lights are to be found here. The picture, in spite of a harsh and dry execution, is interesting on account of its pungent tart acrid picturesque character which revels in the horrid detail.

TASSEL (de Langres), 1608†1660.

Nº 469. — *The adoration of the Magi.*

Canvas : 1,98 × 1,70.

A large picture whose qualities are unequal. The badly distributed light harshly sets off the figures whose design is not always successful, but a fine delicate and novel idea is the confusion of the Virgin who receives the kings' homages and uneasily wonders what they may require of her little child. Tassel is never commonplace. His works show a wholly personal feeling by which tedious repetitions are avoided.

THE END



INDEX OF PAINTERS

A

ALBANI (Francesco). Bologne 1578 † 1660. — a pupil of Denis Calvaert and of Ludovico Carracci. — Bologne.
N° 1. *Holy Family*. — r. XV, p. 177.

ALLEGRAIN (Etienne). Paris 1644 † 1736. — academician in 1677. — French.

N° 216. *Landscape with figures*. — r. XIII, p. 134.

N° 214. *Landscape with figures*. — r. XX, p. 237.

N° 215. *Landscape*. — r. XX, p. 235.

AMAN Jean. 1860. — pupil of Lehmann. — French.

Woman with a hat, pastil. — annex room, p. 261.

Woman with a glove, pastil. — annex room, p. 262.

Still-life, pastil. — annex room, p. 263.

A little girl in the meadows, pastil: — annex room, p. 263.

AMBERGER. Augsbürg towards 1490 † 1563. — pupil of Holbein the Old and of Hans Burgkmair. — German.

Portrait of Edard I, Count of Frise. — r. XV, p. 183.R.

ANDRÉ (Aimé). Dijon 1815 † 1885. — French.

Environs of Sachseln (Switzerland). — r. XIX, p. 222.

APPERT (Eugène). Angers 1814 † Paris 1867. — pupil of Ingres. — French.

N° 219. *Still-life : musical instruments.* — r. VIII, p. 79.

N° 220. *Still-life : armours.* — r. VIII, p. 77.

APPIAN (Adolphe). Lyon 1819 † 1896. — pupil of Corot and of Daubigny. — French.

The Evening. — r. XIX, p. 221.

ARCHEVILLE (d') painted in 1721. — French.

Portrait of Bernard de Lammonoye, member of French Academy. — annex room, p. 265.

ARMAND-DUMARESQU (Edouard). Paris 1826 † 1895. — pupil of Couture. — French.

Portrait of Ziem. — r. XVII, p. 208. R.

A woman's portrait. — r. XIX, p. 223.

ARROWSMITH (Charles). Paris 1798 † 18.. — pupil of Daguerre. — French.

Interior of Montmartre Church. — r. II, p. 16.

ARTHOIS (Jacques d'). Bruxelles 1613 † 1686. — pupil of Jean Mertens. — Flemish.

N° 88. *View of Soignies forest (Hainaut).* — r. XXI, p. 248.

ASSELYN (Jean). Diepen near Amsterdam 1610 † Amsterdam 1660. — pupil of Esaias van de Velde. — Dutch.

N° 39. *Landscape of Italy.* — r. V, p. 34.

AZÉ (Adolphe). Paris 1823 † 1884. — pupil of Robert-Fleury. — French.

Portrait of Dietsch, compositor of religious music — annex, room, p. 268.

B

BACKUYSEN (Ludolf). Emdem 1631 † Amsterdam 1708. — pupil of Everdingen. — Dutch.

The Tempest. — staircase leading to the drawing rooms, p. 269.

BAELLIEUR (Corneille). Antwerps 1642 † 1687. — Flemish.
Interior of a Picture Gallery. — r. II, p. 20.

BALEN (van) Hendrick the Old. 1575 † 1632. — pupil of van Noort. — Flemish.

The four Elements. — r. XVIII, p. 217.

BALEN (van) Jean. Antwerps 1611 † 1654. — Flemish.

Nº 89. *Annunciation.* — r. XV, p. 174 R.

Nº 90. *Saint Catherine of Siena.* — r. XV, p. 147.

BAPTISTE (Martin-Sylvestre). 1791 † 1859. — pupil of Vincent and of Guérin. — exhibited in Paris Saloon from 1820 till 1840. — French.

The Comparison. — r. II, p. 18.

BAROCCI (Federigo). Urbino 1528 † 1612. — Roman.

Nº 8. *Education of Love* (a copy). — r. XXI, p. 248.

Nº 7. *Triumph of Love* (a copy). r. XXII, p. 256.

BARRAULT (Jean). 1705 † 1766. — French.

The Pope's coachman. — r. XIII, p. 125.

BARTOLOMMEO (Fra) called Baccio della Porta. Savignano near Florence 1473 † 1517. — pupil of Cosimo Rosselli. — Florentine.

Nº 1. *Holy Family* (ascribed). — r. V, p. 45.

BASSANO (Jacopo da Ponte called). Bassano 1510 † 1592. — pupil of his father Francesco da Ponte and of Bonifacio. — Venetian.

N° 13. *Adoration of the Shepherds* (a copy). — r. V, p. 39.

N° 38. *Entering of the Animals in the Noah's ark*. — r. XV, p. 161.

N° 40. *The Disciples at Emmaüs*. — r. XV, p. 161.

N° 39. *The Flagellation*. — staircase leading to the rooms of drawings, p. 269.

BASSANO (Leandro da Ponte called). — Bassano 1557 † Venice 1622. — pupil of his father Jacopo da Ponte. — Venetian.

N° 41. *Martyrdom of Saint Sebastian*. — r. XXI, p. 248.

BATTONI (Pompeo-Girolamo). Lucques 1702 † Rome 1787. — Roman.

N° 9. *Cleopatra showing to August the Bust of Caesar*. — r. XXI, p. 246. R.

BEAUQUESNE (Wilfrid-Constant). Rennes 1847. — pupil of Horace Vernet and of Vernet-Leconte. — French.

On the Position. — r. XVI, p. 190.

BELLANGÉ (Hippolyte). 1800 † 1866. — pupil of Gros. — conservator of Rouen Museum in 1836. — French.

The Impressario and his troupe. — r. XIX, p. 226. R.

BELLE (Clement-Louis-Marie-Anne). Paris 1722 † 1806. — pupil of his mother and of Le Moyne. — academician in 1761. — rector of the Academy in 1790. — French.

The Christ on the Cross with the Virgin and Saint John. — staircase leading to the rooms of drawings, p. 270.

BELLEGRAMBE (Jean), called the Master of Colours. About 1470 † about 1535, worked principally at Douai. — Flemish.

The Holy Trinity. — r. XIII, p. 127. R.

BELLET DU POISAT (Alfred). Bourgoin 1823 † Paris 1883. — pupil of Flandrin and of Delacroix. — French.

The starting of a carpenter Companion. — r. XIX, p. 221. R.

BELLINI (Giovanni). Venice 1427 † 1516. — pupil of his father Jacopo Bellini. — Venetian.

N° 2. *The Virgin and child* (ascribed). — r. V, p. 43.

BELTZ was living in the first part of 19th c. — French.

Portrait of Mr Fèvre de Saint-Mémin, conservator of the Museum from 1817 to 1854. — r. XVII, p. 201.

BERCHET. 1659 † in England 1720. — pupil of Charles de la Fosse. — worked in England. — French.

Mythological scene. — r. II, p. 21. R.

BERGEN (Dirk van). Harlem 1645 † 1689. — pupil of Adrien van de Velde. — Dutch.

N° 91. *Landscape with cattle.* — r. XV, p. 177.

BERGHEM (Nicolas). Harlem 1624 † 1683. — pupil of Van Goyen and of Weenix. — Dutch.

N° 40. *The horse pond.* — r. VI, p. 52.

N° 94. *View of the ancient Harbour of Genoa* (ascribed). — r. XX, p. 237.

BERNAERT (Nicassius). Antwerps 1608 † Paris 1678. — pupil of Snyder. — Flemish.

N° 93. *Disputed Prey.* — r. XV, p. 145.

BERTIN (Jean-Victor). Paris 1775 † 1842. — French.

N° 226. *A site of Phocide.* — r. XIX, p. 225.

BESCHEY (Balthazar). Antwerps 1708 † 1776. — Flemish.

Flore. — r. II, p. 12. R.

Pomone. — r. II, p. 15.

BESNARD (Albert). Paris 1849. — pupil of Cabanel and of Jean Brémont. — French.

Three coloured chalks. — Annex room, p. 262. R.

BILLOTTE (Léon-Joseph). Dijon 1815 † ?. — pupil of Blondel. — French.

N° 227. *A young Mother.* — r. XX, p. 229.

BILLOTTE (René). Tarbes 1846. — pupil of Fromentin. — French.

View of Paris a winter evening. — r. VIII, p. 89.

BIVA. Paris ? † 1900. — French.

The Roses. — r. VIII, p. 97.

BIZARD (Phil.-Alex.-Ferdinand). Semur 1820 † 1879. — French.

N° 228. *Still-life : vegetables.* — r. XVII, p. 206.

BLARENBERGHE (Louis-Nicolas van). Lille 1716 † Fontainebleau 1794. — painter and miniatur painter. — French.

Entrance of a Harbour, watercolour (ascribed). — r. XVIII, p. 217.

BLÆMEN (Pieter van). Antwerps 1657 † 1720. — Flemish.

N° 182. *A moorish Cavalier* (ascribed). — r. XV, p. 143.

N° 183. *A Persan Cavalier* (ascribed). — r. XV, p. 148.

N° 184. *A moscovite Cavalier.* — r. XV, p. 141.

Horse's study. — r. XX, p. 239.

BOILLY (Louis-Léopold). La Bassée 1761 † Paris 1845. — a pupil of his father, wood carvor. — French.

Portrait of M. de Bonnégens. — r. XV, p. 151. R.

BOISSELIER (Ant-Félix). Paris 1790 † 1857. — a pupil of Victor Bertin. — French.

N° 230. *Rhone-side*. — r. XIX, p. 224.

BOL (Ferdinand). Dordrecht 1610 † Amsterdam 1681. — pupil of Rembrandt. — Dutch.

N° 95. *Still-life* (ascribed). — r. XV, p. 173.

BONIFAZIO VERONESE. Verona 1491 † 1562. — pupil of Palma Vecchio. — Venetian.

N° 3. *The Virgin with Child, Saint John the Baptist, and Saint Sebastian* (ascribed). — r. IV, p. 30.

BONINGTON (Richard Parkes). Nottingham 1801 † London 1828. — pupil of his father and of Gros. — British.

View of Venice (ascribed). — r. II, p. 22.

BORDONE (Paris). Trevisa 1500 † Venice 1570. — pupil of Tiziano and of Giorgione. — Venetian.

N° 4. *A woman's portrait* (ascribed to). — r. V, p. 40.
R.

BOTH (Andrew). Utrecht about 1610 † Venice 1650 ; — BOTH (John). Utrecht about 1610 † 1652. — pupils of Abraham Bloemart. — Dutch.

{ N° 41. *Italian landscape*. — r. VI, p. 53.

{ N° 96. *View of Italy setting sun*. — r. XV, p. 179.

BOUCHOT (François). Paris 1800 † 1842. — pupil of B^{on} Regnault. — French.

His own Portrait. — r. VIII, p. 96.

BOUCK (van) ? † Paris « Hotel-Dieu » 1673. — pupil of Snyders. — Flemish.

N° 97. *A disputed prey*. — r. XXII, p. 254.

BOUDEWYNS (Nicolas). Bruxelles about 1640 † 1700. — Flemish.

A Town near the Rhine. — r. II, p. 19.

A Harbour. — r. II, p. 21.

BOUDIN (Eugène-Louis). Honfleur 1825 † Paris 1908. — French.

Trouville's Harbour. — r. XIX, p. 225.

Cows in a meadow. — annex room, p. 263.

Harbour of Honfleur. — annex room, p. 264.

BOUGUEREAU (William-Adolphe). La Rochelle 1825 † 1905. — pupil of Picot ; member of the Institute in 1876 ; honnour medal in 1878. — French.

N° 232. *Return of Toby.* r. VIII, p. 81. R.

BOUHOT (Étienne). Bar-les-Époisses 1780 † Semur 1862. — director of Semur drawing school 1834. — French.

N° 233. *Termes Palace.* (Cluny Hotel, Paris). — r. XVII, p. 197.

BOULANGER (Louis). Vercell (Italie) 1806 † Dijon 1867. — pupil of Lethière and of Devéria ; director of the Fine-Arts school and of the Dijon museum. — French.

N° 235. *The Truants.* — r. VIII, p. 100. R.

A man's portrait, r. XIX, p. 228. R.

BOULIARD (M^{lle} Geneviève). Paris 1772 † 1819. — pupil of Doyen and of Greuze. — French.

Her own Portrait. r. XVIII, p. 219.

BOULLONGNE (Bon), called the Eldest. Paris 1649 † 1717. — academician in 1677. — French.

N° 236. *Jesus washing the Apostle's feet.* — r. XV, p. 128.

BOULLONGNE (Louis of), called the Younger. Paris 1654 † 1733. — academician in 1681 ; ennobled in 1724. — French.

N° 237. *Saint Augustin sacred Bishop of Hippom,* r. XV, p. 167.

N° 238. *Saint Ambrosius hestowing the Baptism to Saint Augustin.* — r. XV, p. 167.

BRASCASSAT (Jacques-Raymond). Bordeaux 1804 † Paris 1867. — Pupil of Hersent. — French.

Landscape. — r. XX, p. 236.

Study of a Ram. — annex room, p. 266.

BRAUWER (Adrian). Oudenarde 1605 † Antwerps 1638. — pupil of Franz Hals. — Flemish.

N^o 100. *A wine taster* (ascribed). — r. XV, p. 166. R.

N^o 99. *A Drinker* (ascribed). — r. XX, p. 240.

BREENBERG (Bartolomeus). Deventer 1599 † Amsterdam 1659. — Dutch.

N^o 101. *Landscape with figures*. — r. XX, p. 237.

BRET-CHARBONNIER (M^{me}). Lyon 18... — French.

Roses. — r. XX, p. 231.

BRETIGNIER (Georges). Héricourt 1863 † 1892. — pupil of Gerôme and of Meissonier. — French.

Portrait of the dijonnais painter Paupion. — annex room, p. 265.

BREUGHEL (Jan), called Velvet. Bruxelles 1568 † Antwerps 1625. — pupil of his father, Pierre Breughel called the Old. — Flemish.

N^o 103. *The Virgin and Child in a forest*. — r. XV, p. 142. R.

BREUGHEL (Jan II), Antwerps 1601 † 1678. — pupil of his father Jan Breughel called Velvet. — Flemish.

Loves and Armours (in collaboration with Van Kessel 1626 † 1679). — r. II, p. 17.

BRCEDERLAM (Melchior). Ypres about 1358. — painter and valet de chambre of Philippe-le-Hardi, duke of Bourgogne. — Flemish.

Altarpiece executed in 1399 for the Chartreuse of Champmol-lès-Dijon. — r. XIV, p. 137. R.

BRUANDET (Lazare). Paris 1755 † 1803. — French.

Landscape. — r. II, p. 14.

C

CABIÉ (Louis). Dol 1857. — pupil of Harpignies and of Pradelles. — French.

Under the Walnut trees. — r. XIX, p. 220.

CARL-ROSA (Mario). Loudun 1855. — French.

Franc-Comtois Country. — r. XIX, p. 224.

CARAVAGGIO (Amerighi-Michel-Angiolo), Caravaggio near Milano 1569 † Porto-Ercole 1609. — Roman.

N° 646. *Love holding arrows* (a copy). — r. VII, p. 74.

CARRACI (Annibal). Bologne 1560 † Roma 1609. — Bolone.

N° 18. *The Chananeenne.* — r. XV, p. 160.

N° 651. *The Virgin, Child and Saints* (ascribed). — r. VII, p. 65.

CASSAS (Louis-François). 1756 † 1827. — pupil of Lagrenée the younger and of Leprince; general inspector of Gobelins factory. — French.

N° 241. *Landscape of Greece.* — r. XI, p. 113.

N° 242. *Roman Country.* — r. XI, p. 113.

CHAIGNET (Hippolyte). Dijon 1820 † 1865. — pupil of Léon Cogniet. — French.

N° 244. *Birds.* — r. XVI, p. 190.

N° 245. *Still-life.* — r. XVI, p. 191.

N° 246. *His own Portrait.* — r. VIII, p. 97.

CHAMPAIGNE (Philippe of). Bruxelles 1602 † Paris 1674. — pupil of Fouquières. Came to Paris in 1624. — Flemish.

N° 104. *Presentation of Jesus to the Temple.* — r. XV, p. 167. R.

N° 105. *The Sorrowful Virgin* (a copy by Jean-Baptiste of Champaigne). — r. XV, p. 145.

N° 655. *Heads of men.* — r. VII, p. 67. R.

N° 106. *The good Pastor* (a copy by J.-B. de Champagne). — r. XX, p. 240.

CHARDIN (Siméon-Jean-Baptiste). Paris 1699 † 1779. — pupil of Cazes and of Noël-Nicolas Coypel; academician in 1728. — French.

N° 247. *Portrait of Rameau*. — r. XV, p. 148. R.

CHRÉTIEN (René-Louis), Choisy-le-Roi 1867. — French.
Old Bottles. — r. VIII, p. 92.

CHOCARNE-MOREAU. Dijon 18... — pupil of Bouguereau and of Tony Robert-Fleury. — French.

The sea-hedge-hugs fishers. — r. XII, p. 114.

CHOPPARD-MAZEAU (M^{me}). Dijon 1860 † Paris 1894. — pupil of Carolus-Duran, Henner and Parrot. — French.

The country Schoolmaster. — r. VIII, p. 79.

CLAUDE (Eugène). Toulouse 1841. — French.

An Old Bible. — r. VIII, p. 77.

Autumn Fruits. — r. XVI, p. 190.

CLOUET (François), called Janet. Tours about 1500 † 1572. — French.

N° 88. *Portrait of a Young man in black*. — r. IV, p. 28.
R.

N° 89. *Portrait of Elisabeth of Austria, wife of Charles IX* (ascribed). — s. V, p. 33.

N° 250. *Portrait of a Woman Henri II period* (ascribed).
r. XV, p. 154.

COIGNARD (Louis). Mayenne about 1810 † Paris 1883. — pupil of Picot. — French.

The morning Rest. — r. XX, p. 234.

COIGNET (Jules-Louis-Philippe). Paris 1798 † 1860. — pupil of Victor Bertin. — French.

N° 251. *Landscape: Site of Bretagne*. — r. XXI, p. 241.

COLIN (Alexandre). Paris 1798 † 1875. — pupil of Girodet. — French.

Oriental. — r. II, p. 14.

COLSON (Jean-François-Gilles). Dijon 1733 † Paris 1803. — pupil of friar Imbert and Nonnotte — Member of Dijon Academy, and of Paris Society of Sciences, Letters and Arts. — French.

N° 252. *The Rest.* — r. XV, p. 155. R.

N° 253. *Portrait of his father, Jean-Baptiste-Gilles Colson miniature-painter.* 1680 † 1762. — r. XV, p. 160. R.

CORNEILLE (Jean-Baptiste). Paris 1649 † 1695. — pupil of his father, Michel Corneille. — French.

N° 256. — *Death of Caton of Utique.* — r. XX. p. 236.

N° 255. — *The Guardian-Angel.* — staircase leading to the rooms of drawings, p. 270.

CORNET (Alphonse). Riom 18... — French.

258. *The Burial of the Dead after the battle of Champagne decembre 6th 1870.* — r. XIX, p. 220.

CORNU (Jean-Jean). Chenôve (Côte-d'Or) 1819 † 1876. — French.

Landscape. — r. VIII, p. 97.

Environs of Gouvillie Castle. — r. XIX, p. 226.

CORREGGIO (Allegri Antonio). Correggio 1494 † 1534. — pupil of Francesco Bianchi. — Parmese.

Head of a Christ, coloured chalks (ascribed). — r. XIII, p. 121.

COTTET (Charles). Le Puy 1863. — French.

Studies of boats. — annex room, p. 261.

COURDOUAN (Vincent). Toulon 1810 † 1893. — pupil of Paulin Guérin. — French.

N° 90. *Sunset,* coloured chalks. — r. V, p. 47.

N° 91. *The Squall,* coloured chalks. — r. V, p. 47.

COURT (Joseph-Désiré). Rouen 1797 † 1863. — director of Rouen Museum in 1853. — French.

A man's Portrait. — r. XIX, p. 226. R.

COURTOIS (Jacques), called le Bourguignon. Saint-Hippolyte 1621 † Rome 1676. — pupil of his father Jean Courtois. — French.

N° 260. *A Cavalry Shock.* — r. XV, p. 186.

N° 261. *A Cavalry fight.* — r. XX, p. 233.

COUTURIER (Philibert-Léon). Chalon-sur-Saône 1823 † Saint-Quentin 1902. — pupil of Picot. — French.

A Cock and a Hen. — r. XVI, p. 190.

COYPEL (Antonin). Paris 1661 † 1722. — pupil of his father Noël Coppel. — academician in 1681. — painter of the king in 1716. — French.

N° 263. *Sacrifice of Jephtha.* — r. XV, p. 146. R.

COYPEL (Charles-Antonin). Paris 1694 † 1752. — pupil of his father Antonin Coppel. — academician in 1715. — painter of the king in 1747. — French.

N° 265. *Adoration of the Shepherds.* — r. XIII, p. 131.

N° 266. *The Wrath of Achilles.* — r. XII, p. 115.

COYPEL (Noël). Paris 1628 † 1707. — pupil of Poussin and of Le Sueur. — academician in 1663. — director of French Academy at Rome in 1672. — French.

N° 267. *Apollon victorious of the Serpent Python.* — r. XV, p. 146.

COYPEL (Noël-Nicolas). 1690 † 1734. — pupil of his father Noël Coppel. — academician in 1720. — French.

N° 268. *Saint Genevieve.* — r. XX, p. 230. R.

CRAYER (Gaspard of). Antwerps 1582 † Gand 1669. — pupil of R. van Coxie. — Flemish.

N° 107. *Assumption of the Virgin.* — r. XV, p. 177.

N° 108. *The preparation of Sepulture.* — r. XV, p. 175.

CRIVELLI (Carlo). Venice between 1430 and 1440 † 1495.
— pupil of Antonio et Bartolommeo da Murano. — Venetian.

The Virgin and Child. — r. XIV, p. 139.

CROOS (Antoine van der). Born about 1606 † after 1662. — Dutch.

Landscape. — r. p. XX, 240.

CUYP (Albert). Dordrecht 1620 † 1691. — pupil of his father, Jacob Gerritz Cuyp. — Dutch.

Landscape with Cattle (ascribed). — r. VI, p. 56.

D

DAËL (Jean-François van). Antwerps 1764 † Paris 1840.
Lived at Paris since 1786, was lodged in Louvre in 1793.
— Flemish.

N° 43. *Flowers in a Vase.* — r. V, p. 43.

DAMOYE. Paris 1847. — pupil of Corot, Daubigny, and Bonnat. — French.

Landscape. — r. XIX, p. 228.

Seashore. — r. XX, p. 229.

The flood. — annex room. — p. 266.

DARVIOT (Édouard). Beaune 1859. — pupil of T. Robert-Fleury and of Bouguereau. — French.

Study of a home. — r. XVII, p. 207.

DAUPHIN (Gustave). Belfort 1804 † Paris 1859. — pupil of Hersent. — French.

N° 270. *The fall of a Boat at Terni Cascad.* — r. XVI, p. 191.

DAUPHIN (Émile). Toulon about 1855. — French.

Noon. — annex room, p. 264.

A Bay. — annex room, p. 267.

DAVID (Louis). Paris 1748 † Bruxelles 1825. — pupil of Vien. Price of Rome in 1774. — academician in 1783. — member of the Institute in 1796. — First painter of the Emperor. — French.

Portrait of M^{me} Theophile Berlier and of her Daughter. — r. XIX, p. 227. R.

Death of Marat (a copy). — annex room, p. 262.

DAVIDSON (Ezéchiél). La Haye 1792 † ? — Dutch.

Still-life : Allegory. — r. IV, p. 28.

DEBAT-PONSAN (Édouard-Bernard). Toulon 1847. — French.

Humanity — staircase leading to the room of drawings, p. 269.

DÉCHENAUD (Louis-Adolphe). Sennecey-le-Grand 1866. — French.

The Golden Widding. — r. VIII, p. 85. R.

Portrait of his Mother. — r. XIX, p. 225.

DELABORDE (C^{te}). Rennes 1811 † Paris 1890. — pupil of Paul Delaroche. — member of the Institute in 1868. — French.

N^o 272. *Agar in the desert.* — r. XII, p. 114.

DELOBBE (François-Alfred). Paris 1835. — pupil of Bouguereau. — French

Algerian Woman. — r. XX, p. 235.

DEMARNE (or de Marne) (Jean-Louis). Bruxelles 1744 † Paris 1829. — pupil of Gabriel Briard. — French.

The Starting for the Market. — r. II, p. 13. R.

The Sudden squall. — r. II, p. 19.

Entry of a Castle. — r. II, p. 21. R.

Two rural Scenes. — r. II, p. 22.

N^o 104. *The retourn to the Farm.* — r. V, p. 42.

DENIS (Pierre-Jos.). — pupil of Antwerps academy in 1773. Flemish.

N° 45. *Flowers*. — r. VI, p. 53.

DESGOFFE (Alexandre). Paris 1805 † 1882. — pupil of Ingres. — French.

N° 275. *Vision of Saint Margaret*. — staircase leading to the rooms of drawings, p. 270.

DEVILLEBICHOT (Jean-Auguste). Talant near Dijon 1804 † Dijon 1862. — pupil of Anatole Devosge and of Leon Cogniet. — conservator of the Museum, since 1856 till 1862. — French.

N° 276. *Saint Bernard*. — r. XVII, p. 200.

N° 277. *His own Portrait*. — r. XVII, p. 207.

DEVOSGE (Anatole). Dijon 1770 † 1850. — pupil of his father François Devosge and of David. — director of the Fine-Arts school of Dijon. — French.

N° 668. *Aglaure tormented by Envy*, sketch. — r. VII, p. 65.

N° 669. *Anacreon singing his Poems*, sketch. — r. VII, p. 64. R.

N° 670. *Education of Camille*, sketch. — r. VII, p. 67.

N° 677. *A Woman and Child*, sketch. — r. VII, p. 69.

N° 676. 7 small sketches. — r. VII, p. 71.

N° 666. *Saint Bernard reconciliating the duke of Aquitaine with the Bishop of Poitiers*. — r. VII, p. 63.

N° 667. *Portrait of Devosge*, doctor in Sorbonne, prior of Cherlieu Abbey. — r. VII, p. 72.

N° 280. *The Devotion of Cimon*. — r. XVII, p. 197.

DEVOSGE (François). Gray 1732 † Dijon 1811. — pupil of the sculptor Guillaume Coustou and of Deshayes. — founder of Dijon Fine-Arts school. — French.

N° 278. *Assumption of the Virgin*, — r. VII, p. 74. R.

N° 279. *Saint Anne and the Virgin*. — r. VII, p. 76.

DIEPENBECK (Abraham van). Bois-le-Duc 1596† Antwerps 1675. — pupil of Rubens. — Flemish.

Nº 46. *The Virgin and Child in a Wreath of Flowers*. — r. V, p. 33.

DOLCI (Carlo). Florence 1616† 1686. — pupil of Jacopo Vignali. — Florentine.

Nº 5. *Pietà* (ascribed.) — r. V, p. 39.

Nº 22. *Holy Family* (a copy). — r. XV, p. 159.

DOMENICHINO (Jampieri Domenico). Bologna 1581† Naples 1641. — pupil of Denis Calvaert and of the Carracci. — Bolonese.

Nº 74. *Saint Jérôme*. — r. XV, p. 159. R.

Nº 95. *Judith*. — r. XXI, p. 243.

Nº 722. *Triumph of Love* (a copy). — r. VII, p. 65.

DROUAIS (François-Hubert). Paris 1727† 1775. — pupil of his father, Nonnotte, Carle Van Loo, Natoire and Boucher. — French.

Nº 283. *Portrait of Buffon* (a copy). — r. XVII, p. 195.

DUCLAUX (Antoine). Lyon 1783† 1868. — pupil of Révoil. — French.

Nº 92. *Landscape with Cattle*. — r. VI, p. 54.

DUCK or Le Ducq (Jacob). Utrecht 1600† La Haye after 1660. — Dutch.

Nº 47. *The Life-Guard*. — r. V, p. 33.

DUGHET (Gaspard), called le Guaspre. Rome 1613† 1675. — pupil of Nicolas Poussin. — French.

Nº 93. *Landscape*. — r. VI, p. 50.

DUMARESQ-ARMAND. See Armand-Dumaresq (Édouard).

DUMOULIN (Emile). Blaisy-Bas 1850† 1905. — pupil of Bonnat and Jeanniot. — French.

Woman with a Mirror. — r. XX, p. 232.

DUPLESSIS (Joseph-Siffren). Carpentras 1725 † Versailles 1802. — pupil of Subleyras. — academician in 1774. — French.

Portrait of Théophile Berlier, président of the Convention (ascribed to). — r. XIX, p. 223.

DUVAL-LE-CAMUS (Jules-Alexandre). Paris 1814 † 1878. — pupil of Paul Delaroche and of Drolling. — French.

The Wedding Presents — r. II, p. 15.

DYCK (Antoine van). Antwerps 1599 † Blackfriars near London 1641. — pupil of Van Balen and of Rubens. — Flemish.

Portrait of Charles I (miniature copy). — r. II, p. 22.

E

EISEN (the Father) 1685 † 1775. — French.

N° 111. *The God Pan and Loves*, white and black. — r. XI, p. 113. R.

N° 112. *Loves playing with Flowers*, white and black. — r. XI, p. 112. R.

ESCALLIER (M^{me} Éléonore). Poligny 18.. † 18... — pupil of Ziegler, exhibited in Salons from 1857 till 1880. — Worked for Sèvres Factory. — French.

N° 286. *Peaches and Grapes of Jura*. — r. VIII, p. 89.

F

FAES (Peter Van der), Sir Pieter Lely. Soest, (Westphalie) 1618 † London 1680. — pupil of Pieter Grebber. — Flemish.

N° 117. *Portrait of a young man*. — r. XV, p. 172. R.

FICHEL (Benjamin-Eugène). Paris 1826 † 1895. — pupil of Paul Delaroche and of Drolling. — French.

The Toilet. — r. XX, p. 231.

FLANDRIN (Paul). Lyon 1811 † Paris 1902. — pupil of Ingres. — French.

N° 287. *Landscape : souvenir of Provence.* — r. XIX, p. 225.

FONVILLE (Nicolas-Victor). Lyon 1805 † Toissey 1856. — French.

N° 94. *A view of Dauphiné.* — r. V, p. 39.

FOREY (Jules-Jean-Baptiste). Dijon 1807 † Paris 1854. — pupil of Anatole Devosge and of Hersent. — French.

N° 285. *Susanna bathing.* — r. XVII, p. 209.

FOSSE (Charles de La) (see La Fosse).

FRAGONARD (Jean-Honoré). Grasse 1732 † Paris 1806. — pupil of Boucher and of Chardin ; price of Rome in 1752. — French.

Landscape. — r. XIII, p. 134. R.

Head of an old man (ascribed). — r. XVIII, p. 214.

FRANÇAIS (François-Louis). Plombières 1814 † Paris 1897. — pupil of Corot and of Jean Gigoux ; first medal in 1878 ; member of the Institute in 1890. — French.

The Spring. — r. VIII, p. 82. R.

His own Portrait. — r. VIII, p. 93. R.

FRANCE (Félix). Dijon 1844 † 1905. — pupil of Cabanel. — French.

Portrait of the Sculptor Dijonnais Garraud. — r. XVI, p. 190.

N° 292. *Portrait of the Painter Dijonnais Cornu.* — r. XVII, p. 204.

FRANCIA (Raibolini Francesco). Bologna about 1450 † 1517. — Bolonese.

N° 14. *Virgin and Child.* — r. V, p. 42.

FRANCK (or Francken), called the Old. — Herenthal 1524
 † Antwerps 1616. — pupil of Franz Floris. — Flemish.
The crossing of the Red Sea (ascribed). — r. XX. p. 235.

FRANCK or FRANCKEN (Franz), called the Young. — Ant-
 werps 1581 † 1642. — pupil of his father Franck the Old.
 — Flemish.

Nº 120. *Thomyris*. — r. XV, p. 176. R.

Nº 123. *Christ before Pilate*. — r. XV, p. 144.

Hypocrate refusing Artaxerse's presents. — r. XVIII.
 p. 217.

The Flagellation. — r. XV, p. 144.

FRANQUE (Jean-Pierre). Le Buis (Drôme) 1774 † 1860. —
 pupil of David : exhibited in Paris Saloon from 1806 till
 1853. — French.

Nº 293. *The Conversion of Saint Paul*. — r. XVI, p. 189.

FRILLIÉ (Félix-Nicolas). Dijon 1821 † Is-sur-Tille 1863. —
 pupil of Anatole Devosge and of Léon Cogniet. — French.

Nº 294. *René and Chactas*. — r. XVII, p. 208.

Mercenary Love. — r. XVII, p. 199. R.

Holy Family, sketch. — r. XVII, p. 206.

His own Portrait. — r. XX, p. 230.

G

GAGLIARDINI (Julien-Gustave). Mulhouse 1848. — French.
Noon : Landscape of Provence. — r. VIII, p. 95.

GAGNERAUX (Bénigne). Dijon 1756 † Florence 1795. —
 obtained the first price instituted at Rome by the Burgundy
 States in 1776. — French.

Nº 688. *Triumph of Neptune*. — r. VII, p. 74.

Nº 296. *Battle of Senef*. — r. XV, p. 179.

Nº 297. *Crossing of the Rhine*. — r. XV, p. 184.

N° 298. *A Bacchanal*. — r. XVII, p. 194. R.

N° 295. *Soranus and Servilié*. — r. XVII, p. 204. R.

N° 299. *His own Portrait* (a copy). — r. XVII, p. 202.

GAGNERAUX (Bénigne-Claude). Dijon 1755 † 1846. — French.

Portrait of a man in costume of the Restoration period. — r. XVI, p. 190.

GAINSBOROUGH, 1727 † 1788. — British.

Head of Man Old an (ascribed). r. XV, p. 173. R.

GAENSLEN ?

Study of a bare body. — annex hall, p. 261.

GAITET (Alphonse). Marsannay-la-Côte 1836. — pupil of Picot. — French.

Portrait of the Dijonnais Sculptor Dameron. — r. XVII, p. 200.

GALLIAC (Louis). Dijon 1849. — pupil of Cabanel and of Yvon. — French.

The Knell. — r. VIII, p. 92.

The Aquaforte. — r. VIII, p. 93.

GAROFALO (Benvenuto Tisi), called. 1481 † 1559. — Ferrarese.

N° 26. *Virgin and Child* (ascribed). — r. V, p. 31.

GAUCHEREL (Lambert). Was living at the end of the 18th century. — French.

N° 300. *View taken at Rome*. — r. XX, p. 231.

GAULI (Gio Battista), called il Baciccio. Genova 1639 † Rome 1709. — Genonese.

N° 27. *Predication of Saint John*. — r. XXI, p. 244. R.

GEOFFROY (Jean). Marennès 1853. — pupil of Levasseur. — French.

The Prayer of the Humble. — r. VIII, p. 83.

GÉRARD (François Bon). Rome 1770 † Paris 1837. — pupil of Guy-Brenet and of David; member of the Institute in 1812; painter of the king in 1817; ennobled in 1819. — French.

N° 301. *Portrait of Hugues-Bernard Maret duc de Bassano*. — r. XX, p. 233. R.

GÉRARD (Mlle Marguerite). Grasse 1764 † 1837. — pupil of Fragonard. — French.

Young woman and her Child. — r. II, p. 13. R.

GERVEX (Henri). Paris 1852. — pupil of Cabanel and of Fromentin. — French.

First-Communion at Trinity Church. — VIII, p. 87. R.

GHIRLANDAJO (Domenico). Florence 1449 † 1498. — pupil of Alessio Baldovinetti. — Florentine.

N° 7. *Coronation of the Virgin* (ascribed). — r. IV, p. 25.

GILLOT (Claude). Langres 1673 † Paris 1722. — pupil of J.-B. Corneille. — French.

The Dance. — r. II, p. 15.

GIORDANO (Luca). Naples 1632 † 1715. — pupil of Ribera and of Pietre of Cortone. — Napolitan.

The Triumph of the Painter. — r. II, p. 20. R.

GIRARDET (Eugène). Paris 1853. — pupil of Gérôme. — French.

The young mother. — r. XIX, p. 227.

GLAIZE (Léon). Paris 1842. — pupil of his father and of Gérôme. — French.

N° 305. *Esope at Xanthus*. — r. VIII, p. 86. R.

The Awakening. — r. VIII, p. 99. R.

GRESLY (Gabriel). L'Isle-sur-le-Doubs 1710 † Besançon 1756. — French.

N° 307. *The Education*. — r. XX, p. 232.

Nº 308. *The Temptation*. — r. XX, p. 234. R.

Nº 309. *A Lace-seller*. — r. XX, p. 236.

Nº 310. *The feeding of the Bird*. — r. XX, p. 235.

GREUZE (Jean-Baptiste). Tournus 1725 † Paris 1805. — pupil of Grandon the father. — academician in 1769. — French.

Head of a young girl (a copy). — r. II, p. 19.

Head of a young woman (ascribed). — r. V, p. 32.

GREUZEN (Charles). Was living in 1759. — Flemish.

Nº 126. *A Harbour*. — r. XV, p. 149.

Nº 127. *Landscape*. — r. XXI, p. 247.

Landscape. — r. XXI, p. 247.

GRIEF (or Gricff) the Old. Antwerps 1670 † Bruxelles 1715. — Flemish.

Nº 132. *Game*. — r. XXI, p. 250.

GRIMOU (Jean-Alexis). Romont (Switzerland) about 1680 † Paris 1740. — French.

Portrait of a woman. — r. II p. 19.

GUASCO (Fortuné). Bastia 1826 † Dijon 1869. — professor at the Fine-Arts School of Dijon. — French.

His own Portrait. — r. VIII, p. 90.

GU DIN (Théodore, B^{on}). Paris 1802 † 1880. — pupil of Girodet — French.

Nº 96. *Sea Piece*. — r. V, p. 35.

Nº 97. *Sea Piece*. — r. VI, p. 56.

GUERCINO (Barbieri Giovanni-Franchesco), called. Cento near Bologna 1591 † 1666. — Bolognese.

Nº 6. *The Death of Cleopatra*. — r. XXI, p. 243.

Nº 4. *Saint Sebastian*. — r. XXII, p. 259.

GUÉRIN (Pierre-Narcisse, B^{on}). Paris 1774 † Rome 1833. — pupil of B^{on} Regnault; member of the Institute in 1815; director of the school of Rome in 1816; baron in 1829. — French.

Nº 98. *Anacreon*. — r. VI, p. 58. R.

GUIDO (Reni), Bologna 1575†1642. — pupil of Denis Calvaert and of the Carracci. — Bolonese.

N° 43. *The Everlasting Father blessing the World.* — r. XIII, p. 128.

N° 42. *Adam and Eve.* — r. XV, p. 182.

N° 15. *Triumphe of Venus* (a copy). — r. VI, p. 54.

N° 713. *Head of a Woman* (ascribed). — r. VII, p. 73.

N° 45. *Hymen burning the Arrow of Love* (a copy). — r. XXI, p. 247.

GUIGNARD (Gaston). Bordeaux 1848. — French.

Moonrise. — r. XX, p. 240.

GUILLAUMET (Gustave). Paris 1840†1887. — pupil of Picot and of Barrias. — French.

N° 313. *The Arabian Women to the River.* — r. VIII, p. 83.

GUILLEMET (Antoine). Chantilly 1842. — pupil of Corot and of Oudinot. — French.

View of Moret. — r. XIX, p. 223.

GUILLON (René). Paris 1829†1896. — pupil of Jules Noël and of Gleyre. — French.

The Walnut trees of the Cordelle at Vezelay. — r. VIII, p. 87.

GUINDRAND (Antonin). Lyon 1801†1843. — pupil of Michallon. — French.

N° 99. *Landscape: sunset effect.* — r. VI, p. 48.

GUINIER (Jules). Paris 1867. — pupil of Jules Lefebvre and of Benjamin Constant. — French.

The Pardon of Saint Anne. — r. VIII, p. 96.

H

HAGEMANN (Godefroy of). Naples about 1840. — pupil of Palizzi. — Italian.

Nº 314. *Rest at Noon*. — r. VIII, p. 97.

HALS (Franz). Antwerps 1580† Harlem 1666. — pupil of Karl van Mander and of Goltzius. — Dutch.

Nº 133. *Head of a Child*. — r. XV, p. 153. R.

Portrait of a Nobleman. — r. XV, p. 180. R.

HAMILTON (Charles-Guillaume van). — Bruxelles 1668† Aushourg 1754. — Flemish.

Nº 48. — *Plants, reptiles and insects*. — r. V, p. 36.

HAUDEBOURT-LESCOT (M^{me}), Paris 1784† 1845. — pupil of Lethière. — French.

Nº 690. *The Holy Fountain*. — r. VII, p. 70.

HÉBERT (Ernest). Grenoble 1817† 1908. — pupil of David d'Angers and of Paul Delaroche; member of the Institute in 1874; professor to the Fine-Arts school in 1882; First price in 1889; First medal in 1895; director of the French Academy at Rome from 1867 till 1873, and from 1885 till 1891. — French.

Portrait of the Sculptor Cabet. — annex room, p. 265.

HEILBUTH (Ferdinand). Hambourg 1826† Paris 1889. — French.

The Mount-of-Piety. — r. VIII, p. 83. R.

HEINZ (Joseph). Bâle 1565† Prague 1609. — pupil of Hans von Aachen. — German.

Nº 134. *Woman Asleep*. — r. XV, p. 169. R.

HELST (Bartolomeus Van der). Harlem 1615† Amsterdam 1670. — pupil of Nicolas Elias. — Dutch.

Nº 49. *Portrait of a man* (ascribed). — r. IV, p. 26.

HEMESSEN (Jean Van) Antwerps about 1504 † Harlem about 1566. — pupil of Henri Van Cleef the Old. — Flemish.

N° 541. *Portrait of Charles the Bold, duke of Burgundy.* — r. XV, p. 156. R.

HENNER (Jean-Jacques). Bernwiller 1829 † 1905. — pupil of Drolling and of Picot. First medal in 1898. — First Price in 1900. — French.

N° 315. *Biblis turned into a Spring.* — r. VIII, p. 77. R.

N° 316. *Portrait of M. Joliet, mayor of Dijon.* — r. VIII, p. 94. R.

HESSE (Nicolas-Auguste). Paris 1795 † 1869. — pupil of his brother and of Gros. — Price of Rome in 1818; member of the Institute in 1863. — French.

Roman Woman. — r. II, p. 13.

N° 317. *The Original Sin.* — r. VIII, p. 100.

HEYDEN (Van der). Gorcum 1637 † Amsterdam 1712. — Dutch.

N° 50. *View of Rotterdam* (ascribed). — r. V, p. 45.

HILLEMACHER (Eugène-Ernest). Paris 1818 † 1887. — pupil of Léon Cogniet. — French.

N° 318. *Aristide and the Peasant.* — r. VIII, p. 82.

HOBBEMA (Meindert). Amsterdam 1638 † 1709. — pupil of Salomon Ruysdaël. — Dutch.

N° 61. *Landscape* (ascribed). — r. V, p. 42.

HOECK (Jean Van), Antwerps 1598 † 1651. — pupil of Rubens. — Flemish.

N° 135. *Martyrdom of Saint Mary of Cordoua.* — r. XV, p. 150.

HOIN (Claude). Dijon 1750 † 1817. — pupil of François Devosge and of Greuze. — conservator of the museum of Dijon in 1811. — French.

N° 326. *His own Portrait*, coloured chalks. — r. XI, p. 106. R.

N° 321. *Landscape*, watercolour. — r. XI, p. 105.

N° 626. *Three heads*, drawings relieved with white and pastil. — r. XI, p. 106.

Three heads, black pencil relieved with white. — r. XI, p. 105.

Portrait of M^{me} Hoin, coloured chalks. — r. XVIII, p. 213. R.

His own portrait. — r. XVIII, p. 214. R.

Portrait of M^{me} Théophile Berlier. — r. XVIII, p. 215. R.

HOLBEIN (Hans), called the Young. Augsburg 1497 † London 1543. — German.

Presumed Portrait of Calvin (ascribed). — r. XVIII, p. 212.

N° 115. *A man's portrait* (ascribed). — r. XX, p. 239.

HONDEKCETER (Melchior). Utrecht 1636 † 1695. — pupil of his father and of J.-B. Weenix. — Dutch.

N° 136. *Cocks and Hens surprised by Hawks*. — r. XV, p. 161.

HONTHORST (Gérard Van) called Gherardo della Notte. Utrecht 1592 † 1666 (or 1680). — pupil of Abraham Blæmart. — Dutch.

N° 139. *Young Man hiding a light with his hand*. — r. XIII, p. 133.

N° 137. — *Adoration of the Shepherds*. — r. XV, p. 186.

HUGTENBURG (Johan Van). Harlem 1646 † Amsterdam 1733. — pupil of his brother Jacob and of Van der Meulen. — Dutch.

N° 53. *A Battle*. — r. VI, p. 50.

I

INGRES (Jean-Aug.-Dominique). Montauban 1780 † Paris 1867. — pupil of David. — Price of Rome in 1802. — Member of the Institute in 1825. — Medal of honour at the Universal Exhibition in 1855. — French.

- Portrait of a Woman* (ascribed). — r. XVIII, p. 216. R.
 ISENBART (Émile.) Besançon 1846. — French.
A Valley in the Doubs mountains. — r. VIII, p. 81.
 IWILL (Léon Clavel). Paris 1850. — French.
View of Venice. — r. XIX. p. 221.

J

- JACQUAND (Claudius). Lyon 1803 † Paris 1878. — French.
 N° 322. *Perugino at the Monks of Peruggia.* — r. XX,
 p. 233.
 JEANNIOT (Pierre-Alexandre). Champlitte (Haute-Saône)
 1826 † Dijon 1892. — pupil of Diday and of Calame ;
 director of the Fine-Arts school of Dijon. — French.
 N° 323. *Landscape.* — r. XVII, p. 202.
 N° 324. *Entrance of the Castle of Dijon* (15th c.). —
 r. VIII, p. 88.
 N° 325. *Castle of Dijon. Tour Guillaume.* — r. VIII,
 p. 88. R.
 N° 326. *Castle of Dijon. « Porte de Secours ».* — r. VIII,
 p. 88.
 JOBARD (Henri), Vierzon 1857 † Ville d'Avray 1885. —
 French.
Landscape. — r. XVII, p. 211.
 JOLYET (Philippe). 1832 † 1908. — pupil of Léon Cogniet.
 — French.
« Les Gaudes en Bourgogne ». — r. XVII. p. 209.
 JOURDY (Paul). Dijon 1805 † Paris 1856. — pupil of
 Lethière and of Ingres. — French.
 N° 333. *Achille and Scamandre.* — r. XVII, p. 199.
 N° 334. *Thesee recognized by his Father.* — r. XVII,
 p. 195.

JOUVENET (Jean) called the Great. Rouen 1644 † Paris 1717.

— pupil of Lebrun ; academician in 1675. — French.

N° 725. *The Crucifixion* (ascribed). — r. VII, p. 69.

N° 726. *The Disposition* (ascribed). — r. VII, p. 66.

JOYANT (Jules). Paris 1803 † 1854. — pupil of Bidault. — French.

N° 337. *View of Campo-Vaccino at Rome*. — r. XIX, p. 227.

K

KALF (Willem). Amsterdam 1622 † 1693. — pupil of Hendrick Pot. — Dutch.

N° 140. *A Kitchen*. — r. XV, p. 151.

KESSEL (Van). Antwerps 1626 † 1679. — Flemish.

*Loves and Armour*s (in collaboration with Breughel [Jean II]). — r. II, p. 17.

KOBELL Jean, 1769 † 1814. — Dutch.

Landscape. — r. V, p. 38.

KŒKŒK (Bernard-Corneille). Middelburg 1803 † 1862. — pupil of his father. — Dutch.

N° 55. *Winter scene*. — r. VI, p. 52.

L

LACROIX (called of Marseille). ? † 1779. — pupil of Joseph Vernet. — French.

N° 339. *Sea-piece : Night effect*. — r. XI, p. 104.

N° 340. *Sea-piece : Sunset effect*. — r. XI, p. 104.

N° 341. *Sea-piece*. — r. XX, p. 232.

N° 338. *Sea-piece*. — staircase leading in the rooms of drawings, p. 270.

LAFAYE. 1806 †?. — French.

The Orlean's Family. — r. II, p. 19.

LAFONTAINE. 1758 † 1835. — Flemish.

N° 343. *Inside of a gothic church.* — r. XX, p. 237.

LA FOSSE (Charles de). Paris 1636 † 1716. — pupil of Lebrun ; academcian in 1673 ; rector of the Academy in 1702 ; chancellor in 1715. — French.

N° 347. *Bacchus and Ariadne.* — r. XV, p. 157. R.

LALLEMAND (Jean-Baptiste). Dijon 1716 † Paris 1803. — French.

N° 691. *Goats.* — r. VII, p. 68.

N° 349. *The Stirrup Cup.* — r. XI, p. 104.

N° 351. *Scene of Rural life.* — r. XI, p. 105.

N° 352. *Scene of Rural life.* — r. XI, p. 113.

N° 353. *The Horsefond.* — r. XI, p. 111.

N° 347. *Landscape : Effect of sunset.* — r. XV, p. 155.

N° 348. *Landscape : A morning effect.* — r. XV, p. 147.

N° 350. *Landscape : The upset Pitcher.* — r. XVII, p. 201.

Interior of a Studio. — r. XVII, p. 203. R.

Interior of a Kitchen. — r. XVII, p. 204.

Landscape with ruins. — r. XVII, p. 208.

The washerwomen, watercolour. — r. XVIII, p. 215.

A Farm, watercolour. — r. XVIII, p. 215.

LAMBERT (Eugène). Dijon 1824 †?. — pupil of Daubigny. — French.

N° 356. *The mashes at Longpré.* — r. VIII, p. 90.

LANGRET (Nicolas). Paris 1690 † 1743. — pupil of Gillot and of Watteau ; academician in 1719. — French.

N° 101. *Scene in a Park* (ascribed). — r. VI, p. 52.

LANFRANCO (il Cavaliere Giovanni). Parma 1581 † 1647.

— pupil of the Carracci ; worked at Rome and at Naples.
— Napolitan.

N° 29. *The repentance of Saint Pieter*. — r. XXI, p. 244. R.

LANOUE (Hipp. Félix). Versailles 1812 † 1872. — pupil of Victor Bertin and of Horace Vernet. — French.

N° 357. *Italian landscape*. — r. XX, p. 236.

LAPOSTOLET. Velars (Côte-d'Or) 1824 † Paris ?. — pupil of Léon Cogniet. — French.

In sighet of Rouen. — r. VIII, p. 98.

LARGILLIÈRE (Nicolas de). Paris 1656 † 1746. — pupil of Ant. Goubeau and of Lely ; academician in 1686. — French.

N° 443. *A man's portrait*. — r. VI, p. 60. R.

N° 358. *Portrait of President Bouhier*. — r. XV, p. 458. R.

LARIVIÈRE (Charles-Philippe de). Paris 1798 † 1876. — pupil of Girodet and of Gros. — French.

N° 359. *Portrait of Admiral Baron Roussin*. — r. XXII, p. 253.

LARONZE (Jean). Gênelard (Saône-et-Loire) ?. — pupil of Bouguereau and of Tony Robert-Fleury. — French.

Charolais fishermen. — r. VIII, p. 86.

LA TOUR (Maurice-Quentin de). Saint-Quentin 1705 † 1788. — French.

N° 360. *Portrait of a Canon of Reims Cathedral*, coloured chalks. — r. XI, p. 110.

N° 361. *Portrait of a man in a night-cap*, coloured chalks — r. XI, p. 108.

N° 336. *Mask of Joseph Vernet*, drawing relieved with coloured chalks. — r. XI, p. 109. R.

N° 336 bis. *His own Mask*, coloured chalks. — r. XI, p. 109. R.

LAUREAUX. Dijon 1847 † 1901. — French.

Still-life. — r. VIII, p. 80.

His own Portrait. — r. VIII, p. 92.

LAURENS (Nicolas-Auguste). Pontailler-sur-Saône — pupil of Couture and of Devedeux. — French.

N° 364. *Alone*. — r. VIII, p. 92.

The Forsaken. — r. XVII, p. 128.

LEBAULT. Born in Burgundy 1665 † 1726. — French.

N° 366. *Jesus at the Olivier Garden*. — r. XV, p. 188.

N° 368. *The Disciples at Emmaüs*. — r. XVII, p. 200.

N° 365. *Saint Luc painting the Portrait of the Virgin*.
— staircase leading to the rooms of drawings, p. 270.

LEBRUN (Charles). Paris 1619 † 1690. — pupil of Simon Vouët and of Nicolas Poussin; one of twelve founders of the Academy; painter of the King in 1662; director of the Gobelins factory. — French.

N° 370. *Christ on the Cross*. — r. XIII, p. 131. R.

N° 371. *Jesus anathematising the rebellious Angels*,
sketch for a ceiling. — r. XXII, p. 256.

LECŒUR. 1795 † 1838. — French.

After the Fire. — r. II, p. 19.

The Bathing women. — r. II, p. 22.

LÉCURIEUX (Jacques-Joseph). Dijon 1801 † after 1870. — pupil of Anatole Devosge and of Lethière. — French.

N° 377. *Portrait of the Painter Ducornet (born armless)*.
— r. XVI, p. 191.

LEGOUT-GÉRARD (Eugène). Saint-Lô 1856. — French.

Entrance of the Old Bason. — r. VIII, p. 92.

LEGROS (Alphonse). Dijon 1837 † London 1911. — professor of Fine-Arts at University college (London). — French.

N° 379. *The Ex-Voto*. — r. VIII, p. 83. R.

A Head of Study. — r. XVII, p. 210. R.

LEMOTTES (J.-F.-B.) ? — Dutch ?

N° 692. « *Trompe-l'Œil* ». — r. VII, p. 66.

- LENAIN (or Le Nain) Mathieu. Laon 1606 † Paris 1677. — member and founder of the Academy in 1648. — French.
Old man warming himself (ascribed). — r. XV, p. 162.
- LENOIR. 1729 † 1789. — received by the Academy in 1779. — French.
Portrait of the Sculptor Attiret. — r. XI, p. 111. R.
- LEPOITTEVIN. 1806 † 1879. — French.
The Valet with the hounds. — r. VIII, p. 93. R.
- LEPRINCE (Jean-Baptiste). Metz 1733 † Saint-Denis-du-Port 1781. — pupil of Boucher; academician in 1765; sejour-
 ned in Russia. — French.
 N° 102. *Young woman asleep* (ascribed). — r. VI, p. 48.
- LEROUX (Hector). 1829 † 1900. — French.
Burial to the Columbarium of Cæsar's family. — r. XXII, p. 259.
Herculanum. — annex room. — p. 264.
- LEROY (Paul). Paris 18... — Price of the Saloon of 1884. — French.
Sea-piece: Etretat. — r. VIII, p. 100.
- LEVY (Henri). 1840 † 1904. — French.
The Glories of Burgundy (sketch). — r. XVII, p. 200.
- LIPPI (Fra Filippo). Florence 1406 † Spoleti 1469. — Floren-
 tine.
Virgin sitting holding the Child (ascribed). — r. XIII, p. 117.
Virgin in Adoration (ascribed). — r. XIII, p. 117.
- LOIR (Nicolas). Paris 1624 † 1679. — pupil of Lebrun. — French.
 N° 382. *Pan and Syrinx*. — r. XXII, p. 251.
- LOO (Van) Charles-André, called Carle Van Loo. Nice 1705 † Paris 1765. — pupil of Benedetto Luti. — French.

N° 103. *A Man's Portrait*. — r. V, p. 32.

N° 386. *Full-sized portrait of Louis the XVth*. — r. XI, p. 107.

N° 384. *The Condamnation of Saint Denis*. — r. XV, p. 185. R.

N° 385. *Saint Georges overpowering the Dragon*. — r. XV, p. 164.

LOTTO (Lorenzo). Trévisé 1480 † about 1554. — pupil of the Bellini. — Sejournd at Bergame and at Venice. — Venetian.

N° 32. *Holy Family* (ascribed). — r. V, p. 44.

N° 52 *Portrait of a woman* (ascribed). — r. V. p. 44. R.

LUCATELLI (Andrea). About 1630 † after 1690. — pupil of Pietrè de Cortona. — Roman.

N° 693. *Landscape with figures*. — r. VII, p. 73.

LUINI (Bernardino). Luino 1460 † 1530. — pupil of Leonardo da Vinci. — Milanese.

N° 30. — *The Virgin and Child*. — r. XV, p. 170. R.

M

MACHIAVELLI (Zenobio de). Painted in 1473. — presumed pupil of Benozzo Gozzoli. — Florentine.

N° 31. *Coronation of the Virgin*. — r. XIII, p. 126.

THE MASTER OF FLEMALLE. Middle of the 15th c. — Flemish.

N° 150. *Adoration of the Shepherds*. — r. XIII, p. 132. R.

MALBRANCHE. 1790 † 1838. — French.

A Snow Effect. — r. II, p. 16.

MANGLARD (Adrien). Lyon 1695 † Rome 1760. — French.

N° 104. *The Shipwreck*. — r. VI, p. 59.

MANET (Édouard) 1832 † 1883. — pupil of Couture. — French.

Copy of the Portrait of Tintoretto by himself (Uffizzi Museum). — r. XXI, p. 249.

MARATTA (Carlo). Camerano, near Ancona 1625 † Rome 1713. — pupil of Andrea Sacchi. — Roman.

Nº 8. *Virgin and Child* (ascribed). — r. VI, p. 54.

MARIESCHI. 1711 † 1794. — Venetian.

Italian carnival under the snow (ascribed). — r. II, p. 20.

MARLET (Jean-Henri). Autun 1771 † 1846. — pupil of Bon Regnault. — French.

Nº 392. *Raphaël and Leon the Xth.* — r. XX, p. 235.

MARTIN (Étienne). Marseille 18... — pupil of Vollon. — French.

Grapespicking in Provence. — r. VIII, p. 89.

MARTIN (Henri). Toulouse 1860. — pupil of Jean-Paul Laurens. — French.

Orpheus. — annex room. — p. 267.

The Bridge. — annex room. — p. 268.

MARTIN (Jean-Baptiste). Paris 1659 † 1735. — pupil of Van der Meulen. — French.

The Siege of Givet. — r. XVI, p. 191.

MASSENOT (Ch.-Antoine-Auguste). Dijon 1824 † 1871. — pupil of Drolling. — professor to the Fine Arts school of Dijon. — French.

Nº 394. *Death carrying off a corpse.* — r. XVII, p. 195.

The Golgotha. — r. XVII, p. 206.

MASSON (Bénédict). Dijon 1819 † 1893. — pupil of Paul Delaroche and of Chenavard. — French.

N° 395. *Perseus delivering Andromedes*. — r. VIII, p. 79.

N° 396. *Battle of Trasimene*. — r. XII, p. 115.

MATHIEU (Auguste). Dijon 1807 † Paris 1863. — pupil of Ciceri. — French.

N° 397. *View of the Tombs-Halls of the Dukes of Burgundy*. — r. XVII, p. 198.

MATSYS (Quentin). Louvain 1466 † Antwerps 1530. — Flem.

Ecce Homo (ascribed). — r. XVIII, p. 217.

Mater Dolorosa (ascribed). — r. XVIII, p. 219.

MAUZAISSE (Jean-Baptiste). Corbeil 1784 † Paris 1844. — pupil of Vincent. — French.

N° 398. *Portrait of Ferdinand Bourjot*. — r. XX, p. 231.

MAYER (Auguste). Brest 1805 † 18... — French.

N° 399. *The French squadron entering the Tago*. — r. XXII, p. 255.

N° 400. *Capitulation of the Fort of Belem*. — r. XXII, p. 255.

MAZEAU (Joseph). Dijon 1834 † Quetigny near Dijon 1879. — French.

N° 401. *Still-life*. — r. XVII, p. 205.

MAZZOLINI (Lodovico). Ferrara about 1480 † between 1521 and 1530. — pupil of Lorenzo Costa. — Ferrarese.

N° 9. *The Christ with the Reed*. — r. V, p. 40.

MÉLINGUE (Lucien). Paris 18... — pupil of Léon Cogniet and of Giraud. — French.

N° 402. *Raising of the Siege of Metz in 1553*. — r. VIII, p. 78.

MEMLING (Hans). About 1435 † Bruges 1494. — presumed pupil of Roger van der Weyden. — Flemish.

Nº 57. *The Virgin and Child* (ascribed). — r. V, p. 34.
R.

MEULEN (Anton.-Franz Van der). Bruxelles 1632 † Paris 1690. — pupil of Peter Snayers. — Called to Paris by Colbert, executed tapestry cartoons for Gobelinus Factory; followed Louis the XIVth in his campaigns and painted the military history of the reign; academician in 1673. — Flemish.

Nº 151. *Siege of Besançon in 1674*. — r. XV, p. 163.

Nº 153. *Crossing of the Rhine in 1672*. — XV, p. 180.

Nº 154. *Equester portrait of Louis the XIVth*. — r. XV, p. 153.

Nº 152. *Siege of Lille in 1667*. — r. XX, p. 229.

MEULEN (Edmond van der). ? — 18... — Flemish.

Artois Hounds. — r. XX, p. 232.

MEUNIER. 1808 † 18... — French.

Landscape. — r. XIII, p. 134.

MICHAU (Theobald). 1676 † 1753. — Flemish.

A Harbour. — r. II, p. 19.

View of a Harbour. — r. II, p. 19.

MICHAUD (Hippolyte). Beaune 1823 † 1886. — pupil of Anatole Devosge. — French.

Nº 404. *Body dies, but Spirit remains*. — r. VIII, p. 91.

Still-life. — r. VIII, p. 90.

His own Portrait. — r. VIII, p. 99. R.

After the Bal. — r. XVII, p. 205.

The Three Ages. — annex room, p. 266.

Study of women. — annex room, p. 266.

MIEREVELT (Michel-Jean). Delft 1567 † 1641. — Dutch.

Nº 695. *Portrait of a woman*. — r. VII, p. 66.

Nº 696. *Portrait of a Man* (ascribed). — r. VII, p. 73.

MIGNARD (Pierre) called the Roman. Troyes-en-Champagne 1610 † Paris 1695. — pupil of Simon Vouët ; sejourned during 22 years in Italy ; succeeded to Lebrun as painter of the Royal Factories ; academician in 1690. — French.

N° 106. *Portrait of a Young woman* (ascribed). — r. VI, p. 59.

N° 407. *Portrait of a Painter*. — r. XV, p. 171. R.

N° 405. *His own Portrait* (a copy). — r. XVI, p. 189.

MOL (Pieter Van). Antwerps 1599 † Paris 1650. — pupil of Rubens ; academician in Paris in 1648. — Flemish.

N° 156. *Head of a Pope*. — r. XXII, p. 258. R.

MONNOYER (Jean-Baptiste). Lille 1654 † London 1699. — academician in 1665. — French.

N° 107. *Flowers*. — r. V, p. 39.

Flowers. — r. XV, p. 152.

MOREAU (Gustave). Paris 1826 † 1898. — pupil of Picot. — French.

N° 408. *The Song of Salomon*. — r. VIII, p. 94. R.

MOREELSE. Utrecht 1571 † 1638. — pupil of Mierevelt. — Dutch.

N° 59. *A Flemish Lady* (copy). — r. VI, p. 56.

MORO (Antonio). Utrecht 1512 or 1525 † Autwerps 1581. — pupil of Jan Schoreel. — Dutch.

N° 58. *Portrait of a Man with a Child*. — r. V, p. 46. R.

MOSTAERT. 1474 † 1556. — Flemish.

N° 109. *Head of Saint John the Baptist*. — r. XV, p. 152. R.

MOTELEY (Georges). Caen 18... — pupil of Jules Lefebvre and of Gabriel Guay. — French.

An Autumn Morning. — r. VIII, p. 91.

MOTTEZ (Victor-Louis). Lille 1809 † 18... — pupil of Ingres. and of Picot. — French.

Phryne before the Areopagus. — r. XII, p. 114.

MUTIN (Jean-Baptiste). Morey 1789 † 1855. — pupil of François and Anatole Devosge. — French.

Portrait of Rude, pastil. — r. XVII, p. 203. R.

N° 410. *Head of a Young Girl*. — r. XVII, p. 209. R

N° 409. *Head of a Man*. — r. XIX, p. 223.

MYTENS (Arnold) the Old. Bruxelles 1541 † Rome 1602. — Dutch.

N° 60. *Portrait of a Young Man*. — r. IV, p. 26.

N

NAIGEON (Jean-Claude). Dijon 1753 † 1832. — pupil of François Devosge. — Price of Rome pensionned by the States of Burgundy in 1780. — Professor of drawing at the School of Dijon 1812. — French.

N° 733. *Head of an old Man*. — r. VII, p. 74.

NAIVEU (Mathieu). 1647 † 1721. — Dutch.

The Chestnut-Seller. — r. XVIII, p. 218.

NANTEUIL (Célestin). Rome 1813 † Marlotte 1873. — pupil of Langlois; director of the Fine-Arts school and of the Museum of Dijon in 1868. — French.

N° 411. *Don Quixote reading*. — r. VIII, p. 98. R.

NATTIER (Jean-Marc). Paris 1685 † 1766. — pupil of his father; academician in 1718. — French.

Portrait of Louis-Joseph de Bourbon, last Governor of Burgundy. — r. XI, p. 107.

N° 415. *Portrait of Stanislas Leczinski, king of Pologne*. — r. XI, p. 108.

N° 414. *Portrait of the Dauphin, son of Louis the XVth*. — r. XI, p. 111.

N° 413. *Portrait of Marie Leczinska*. — r. XV, p. 145. R.

NAVARETTE (Jean-Fernandez), called El Mudo. 1526†1579.

— pupil of Tiziano. — Spanish.

Nº 85. *Holy Family*. — r. V, p. 41. R.

NEEFS (Peter) called the Old. Antwerps 1570†1651. —

pupil of Steenwyck. — Flemish.

Inside of a Church (ascribed). — r. XIII, p. 119.

Nº 157. *Inside of a Church*. — r. XXII, p. 254.

NERI DI BICCI. 1449†1486. — Florentine.

The Virgin and Child (ascribed). — r. XIII, p. 116.

NESLE (Eugène). Verrey (Côte-d'Or) 1819†1871. — French.

Nº 516. *Inside of the Collegial of Semur*. — r. XVII, p. 201.

NETSCHER (Constantin). The Hague 1668†1722. — pupil of his father Gaspar. — Dutch.

Nº 64. *Portrait of a Bugmaster*. — r. IV, p. 29.

NETSCHER (Gaspar). Heideberg 1639†The Hague 1684.

— pupil of Ter-Borch. — Dutch.

Nº 62. *The Message* (ascribed). — r. V, p. 39.

Nº 61. *Offering to Venus*. — r. VI, p. 51.

Nº 156. *Vertumne and Pomone* (a copy). — XXII, p. 254.

NEUVILLE (Alphonse de). Saint-Omer 1836†1885. — pupil of Picot. — French.

Nº 417. *Bivouac in front of Bourget (december 21th 1870)*. — r. VIII, p. 85. R.

NONNOTTE (Donatien). Besançon 1707†Lyon 1785. —

pupil of Le Moyne; academician in 1741. — French.

Nº 108. *Portrait of a woman*. — r. VI, p. 49.

NUZZI (Mario), called Mario dei Fiori. 1603†1673. — Roman.

Nº 10. *Fruits*. — r. VI, p. 53.

O

OMMEGANCK (Balthazar-Paul). Antwerps 1755 † 1826. — pupil of H.-J. Antonissen. — Dutch.

Landscape with Cattle. — r. II, p. 15.

N° 64. *Landscape and Cattle.* — r. V, p. 38.

OOST (Jacob van), called the Old. Brugges. 1600 † 1671. — Flemish.

N° 65. *Head of a Young Man* (a copie). — r. V, p. 38.

ORRY (Abel). Paris 1839 † 1886. — pupil of Biennoury. — French.

N° 418. *Road of Villa Adriani to Tivoli.* — r. VIII, p. 80.

N° 419. *Winter effect in the Forest of Fontainebleau.* — r. XIX, p. 221.

OSTADE (Adrian Van). Harlem 1610 † Amsterdam 1685. — pupil of Franz Hals. — Dutch.

Inside of a Farm (ascribed). — r. XX, p. 234.

UDRY (Jean-Baptiste). Paris 1686 † Beauvais 1755. — pupil of Largillière; academician in 1719; Director of Gobelins and Beauvais Factories. — French.

N° 420. *Ducks and fishes.* — r. XX, p. 236.

P

PALMA (Jacopo), called Palma Vecchio. Serinalta (near Bergamo), 1480 † 1528. — pupil of Giovanni Bellini. — Venetian.

N° 11. *Holy Family* (ascribed). — r. IV, p. 26.

PANETTI (Domenico). Ferrara 1460 † about 1530. — pupil of Lorenzo Costa. — Ferrarese.

Holy Family (ascribed). — r. V, p. 44.

PANINI (Giovanni Paolo). Piacenza 1695 † 1768. — pupil of Lucatelli ; came to Paris in 1732 and was named academician. — Roman.

Landscape and Monuments. — r. XXI, p. 242.

PARMIGIANO (Mazzola Francesco). Parma 1503 † 1540. — Parmese.

N° 694. *Andromede tied to the Rock.* — r. VII, p. 68. R.

N° 76. *Saint Catherine* (ascribed). — r. XXII, p. 252. R.

PARROCEL (Joseph), called of Battles. Brignolles 1648 † Paris 1704. — pupil of Bourguignon ; academician in 1676. — French.

N° 421. *A Battle.* — r. XV, p. 150.

PARROT. 1831 † 1904. — French.

The Dawn. — r. VIII, p. 90.

PASSERI (Giuseppe). Rome 1654 † 1714. — pupil of Carlo Maratta. — Roman.

N° 35. *Saint François de Paule.* — r. XX, p. 231.

N° 36. *Entrance of Saint Bernard at Cîteaux.* — r. XXI, p. 248.

N° 34. *Cessation of Anaclet schism.* — r. XXI, p. 249.

PATINIER (Joachim) ? † 1515. — Flemish.

A Soldier. — r. XIII, p. 121.

PATROIS (Isidore). Noyers (Yonne) 18... — pupil of Lenfant (de Metz) and of Montvoisin. — French.

N° 422. *François the First and le Rosso at Fontainebleau Palace.* — r. VIII, p. 79.

PAUPION (Édouard). Dijon 1854 † Orchamps (Jura) 1912. — French.

The taking of the Flag of the 61th Poméranien by Victor Curtat « chasseur du Mont-Blanc » at Dijon battle Jaunary 23th 1871. — r. XVII, p. 197.

A woman carrying water at Venice. — r. XVII, p. 193.
Graziella. — r. XVII, p. 201.

PÈCHEUX (Laurent). Lyon 18th c. — French.

N° 698. — *Portrait of Sculptor Attiret*. — r. VII, p. 75.
R.

PENCZ (Grégoire). Nürnberg about 1500 † Breslau about 1556. — pupil of Albrecht Dürer; travelled in Italy and lived at Nürnberg. — German.

Saint Jérôme. — r. XIII, p. 126.

PERIGNON (Alexis). Paris 1806 † 1882. — pupil of Gros; director of Dijon Fine-Arts school. — French.

N° 423. *Saint Cecile*. — r. XXII, p. 256.

PERNOT (François Alexandre). Wassy 1793 † 1865. — pupil of Victor Bertin. — French.

N° 424. *View of the Town of Nancy*. — r. XVI, p. 192.

PERUGINO (Vannucci Pietro). Citta della Pieve (Umbria) 1446 † Castello-Fontignano (near Perugia) 1524. — pupil of Nicolo Alunno and of Verrochio. — Umbrian.

N° 71. *The Virgin and Child*. — r. XIII, p. 116. R.

N° 70. *The Holy Family* (ascribed). — r. XIII, p. 118.

PETITJEAN (Edmond). Neufchâteau 18... — French. *The Stream*. (Lorraine). — r. VIII, p. 92.

PETITJEAN (M^{me}), born Marie Trimolet. Lyon 1795 † 1831. pupil of her brother Anthelme Trimolet. — French.

N° 110. *The Two Sisters*. — r. V, p. 36.

N° 109. *Portrait of M. Trimolet the father*. — r. VI, p. 51.

PŒLENBURG (Cornelis Van). Utrecht 1586 † 1667. — pupil of Abraham Blœmart. — Dutch.

N° 159. *Landscape with Figures* (ascribed). — r. XV, p. 184.

PONSON (Raphaël). Marseille 18... — pupil of Loubon. — French.

The If Castle, morning effect. — r. XIX, p. 223.

PONTORMO (Carucci Jacopo, called). Near Florence 1493
† 1558. — pupil of Piero di Cosimo and of Andrea del
Sarto. — Florentine.

N° 21. *Presentation of the Virgin*, — r. XIII, p. 126.

POORTER (William of). Harlem XVIIth c. — pupil of Rem-
brandt. — Dutch.

N° 66. *The Trial of a witch*. — r. VI, p. 55.

POTTER (Paul). Enckuysen 1625 † Amsterdam 1654. —
pupil of his father. — Dutch.

N° 68. *Landscape with Cattle* (ascribed). — r. V, p. 34.

N° 69. *Landscape and Cattle* (ascribed). — r. VI, p. 58.

PREVOT-VALERI. Villeneuve-sur-Yonne 18... — pupil of
Guillemet and of Jules Lefebvre; Rosa Bonheur price in
1908. — French.

The Return to the Hamlet. — r. XVI, p. 189.

PRINET (René-Xavier). Vitry-le-François 18... — French.

Woman bathing, coloured chalks. — annex room,
p. 261.

PROST (Victor). Dijon ? † 1912. — pupil of Pils. — French.

« *Et dulces moriens reminiscitur Argos* ». — r. XVII,
p. 198.

PRUD'HON (Pierre). Cluny 1758 † Paris 1823. — pupil of
François Devosge; price of Rome, pensioned by the States
of Burgundy in 1784; member of the Institute in 1816. —
French.

N° 701. *Portrait of François Devosge*. — r. VII, p. 63. R.

N° 702. *God disintangling the Chaos*. — r. VII, p. 64.

N° 430. *Ceiling* (after Pietre of Cortona). — r. IX, p. 101.

N° 431. *Portrait of the sculptor Nicolas Bornier*. —
r. XV, p. 176. R.

N° 432. *Portrait of M. Musard*. — r. XV, p. 171. R.

N° 433. *Portrait of M. Georges Anthony*. — r. XV, p. 154. R.

Portrait of M. de Joly. — r. XVIII, p. 217.

Portrait of Mlle de Vellefrey. — r. XVIII, p. 218. R.

Q

QUENTIN (Nicolas). ? † Dijon 1636. — French.

Triptyque : Saint Margaret. The Circumcizion. A Bishop blessing a Child. — r. XIII, p. 122. R.

N° 442. *Adoration of the Shepherds*. — r. XIV, p. 136.

QUIGNON. Paris. 18... — French.

The Harvest. — r. VIII, p. 81.

R

RAOUX (Jean). Montpellier 1677 † Paris 1734. — pupil of Bon Boullongne; price of Rome in 1704; academician in 1717. — French.

Portrait of Piron. — r. XVII, p. 206. R.

RAPHAEL (Santi Raffaëlo). Urbino 1483 † Rome 1520. — pupil of Perugino. — Roman.

N° 17. *The Holy Family of Naples* (a copy). — r. V, p. 44.

N° 16. *The Madonna of Loretta* (a copy). — r. VI, p. 53.

N° 717. *The Virgin of the Chair* (a copy). — r. VII, p. 75.

N° 718. *The Virgin and the Child Standing* (a copy). — r. VII, p. 73.

N° 54. *The Transfiguration* (a copy). — r. X, p. 103.

N° 55. *The Parnasse* (a copy). — r. XXI, p. 247.

N° 62. *Triumph of Galatee* (a copy by Bouguereau). — r. XXI, p. 249.

RAVERAT (Vincent-Nicolas). Moutiers-Saint-Jean (near Semur) 1801 † 1842. — French.

N° 444. *Love tormenting the Soul*. — r. XIX, p. 222.

RECCO (chevalier Joseph). 1634 † 1695. — Italian.

A Vase of Flowers. — r. XIX, p. 223.

RÉMOND (Joseph). Paris 1795 † 1875; price of Rome. — pupil of Bertin and of Baron Regnault. — French.

N° 445. *The wolf and the Sheep*. — r. XVI, p. 192.

N° 446. *The Oak and the Reed*. — r. XVII, p. 211.

RENAUD (Charles.) Spoix near Dijon 1756 † Vienna (Austria) 1834. First price of Rome for sculpture, pensioned by the States of Burgundy in 1776. — French.

The Baptism of Christ. — r. XVII, p. 201.

RENIÉ (Nicolas). Paris 1808 † ?. — pupil of Ramey. — French.

N° 442. *Inside of Yard*. — r. V, p. 39.

RESTOUT (Jean). Rouen 1692 † Paris 1768. — pupil of Jouvenet, price of Rome in 1717; academician in 1720. — French.

N° 449. *Baptism of Christ*. — r. XV, p. 168. R.

REVEL (Gabriel). Château-Thierry 1643 † Dijon 1712. — pupil of Lebrun; academician in 1683. — French.

N° 451. *Portrait of the sculptor Jean Dubois*. — r. XV, p. 142. R.

Portrait of Palliot historiographer of the King. — r. XV, p. 162. R.

N° 450. *Portrait of Pierre Lenet, procureur general of Dijon Parliament*. — r. XX, p. 235.

Portrait of an Abbat. — r. XX, p. 229.

RIBERA (José de) called Spagnoletto. Near Valencia 1588 † Naples 1656. — pupil of Caravaggio; lived in Italy. — Spanish.

The Deposition from the Cross (a copy by Lethière executed at the convent of San Martino at Naples). — r. XV, p. 159.

N° 46. *Martyrdom of Saint Barthelemy* (ascribed). — Staircase leading to the rooms of drawings. — p. 271.

RICCI (Sebastiano). Bellune 1662 † 1734. — Venetian.

N° 728. *Triumph of a Roman general*. — r. VII, p. 75.

RIGAUD Y ROS (Hyacinthe). Perpignan 1659 † Paris 1743. — pupil of Ranc ; price of Rome in 1682 ; academician in 1700. — French.

N° 452. *Portrait of the sculptor Girardon*. — r. XV, p. 172. R.

N° 455. *Portrait of President de Berbissey*. — r. XV, p. 186.

Portrait of the Chancellor de Pontchartrain. — r. XV, p. 151. R.

Portrait of the Sculptor Coyzevox. — r. XV, p. 141. R.

ROBERT (Hubert). Paris 1733 † 1808. — pupil at the school of Rome directed by Natoire ; academician in 1766. — French.

N° 456. *Inside of an Antique Temple*. — XI, p. 113.

N° 457. *A Stable under the Arches of an Ancient building*. — r. XI, p. 112.

ROLL (Alfred). Paris 1847. — pupil of Gerôme and of Bonnat. — French.

Study of bare Bodies. — r. XIX, p. 224. R.

ROMANO (Pippi Giulio). Rome 1492 † Mantova 1546. — pupil of Raphaël. — Roman.

N° 12. *Young woman holding a gilded vase* (ascribed). — r. VI, p. 56.

N° 37. *The Nuptials of Psyche and of Love* (after). — r. XXI, p. 245.

RONNER (M^{me} Henriette). Amsterdam 1824 †... — pupil of her father. — Dutch.

N^o 76. *Cat watching a swallow*. — r. VI, p. 55.

RONOT (Charles). Belan-sur-Ource (Côte-d'Or) 1820 † Dijon 1895. — pupil of A. Glaize ; director of the Fine-Arts school of Dijon. — French.

N^o 458. *The Workers of the Last Hour*. — r. VIII, p. 82.

Menippe to the Infernal regions. — r. XVII, p. 202. R.

ROSALBA (Carriera, called). Chiazza near Venice 1675 † 1755. — pupil of Diamantini. — Venetian.

N^o 49. *The woman with a dow*, coloured chalks. — r. XI, p. 108. R.

N^o 20. *Spring*, pastil. — r. XI, p. 107. R.

ROSLIN (Alexandre). Malmœ (Suède). 1718 † Paris 1793 ; academician in 1753. — French.

N^o 114. *Portrait of the Queen Marie-Antoinette* (ascribed). — r. V, p. 33.

ROTTENHAMER. Munich 1564 † Augsburg 1623. — German.

Children's ring. — r. II, p. 19.

King David. — r. II, p. 22.

ROUGERON. Gevrey 1841 † 1880. — French.

Carmencita. — r. VIII, p. 79.

The taking of the Veil at the Carmelite's. — r. VIII, p. 80.

ROUSSEAU (Théodore). Paris 1812 † Barbizon 1867 ; first medal at Universal Exhibition of 1867. — French.

Study of a Tree trunk. — annexe room, p. 266.

RUBENS (Pierre-Paul). Siegen 1577 † Antwerps 1640. — pupil of Adam Van Noort and of Otto Venius. — Flemish.

N^o 71. *Portrait of Isabella Brandt, his first wife*. — r. V, p. 43. R.

Nº 715. *Ganymedes beeing carreid off by the Eagle* (ascribed). — r. VII, p. 71.

Nº 163. *The Virgin presenting the Child to Saint François of Assise*. — r. XV, p. 164. R.

Nº 164. *Jesus washing the feet of the Apostles*. — r. XV, p. 178. R.

Nº 165. *The Entrance of Christ to Jerusalem*. — r. XV, p. 178. R.

RUDE (M^{me} Sophie), born Fremiet. Dijon 1797 † Paris 1867. — pupil of David. — French.

Nº 462. *Her own Portrait*. — r. VIII, p. 91. R.

Nº 459. *A Rebellion at Brugges in 1436*. — r. XVII, p. 198.

Nº 461. *Interview of Mr le Prince with M^{lle} de Montpensier*. — r. XVII, p. 210.

Portrait of Mr Wasset, Conseiller référendaire at Court des Comptes. — r. XVII, p. 194. R.

Portrait of M^{me} Sérieux, born Wasset. — r. XVII, p. 194.

Portrait of M^{me} Van der Haërt, born Fremiet, r. XVII, p. 196. R.

Portrait of Mr Van der Haërt. — annex room, p. 264.

Portrait of Mr Fremiet. — annex room, p. 264.

Portrait of Dr Villeneuve. — annex room, p. 265.

RUDE (François). Dijon 1784 † Paris 1855.

His Portrait at 18 years by a Comrade of Devosge's studio. — r. XVII, p. 205. R.

RUYSDAËL (Jacob). Harlem 1628 † 1682. — pupil of his uncle Salomon Ruysdaël. — Dutch.

Nº 72. *Landscape* (ascribed). — r. V, p. 40.

RUYSDAËL (Salomon). Harlem 1605 † 1670. — pupil of Van Goyen. — Dutch.

Nº 73. *A Dutch landscape* (ascribed). — r. V, p. 35.

Landscape (ascribed). — r. XIII, p. 118.

S

SABATTÉ (Fernand). Aiguillon (Lot-et-Garonne) 18... — pupil of Gustave Moreau. — French.

Near the fire. — r. VIII, p. 95.

SAINT-JEAN (Simon). Lyon 1809 † 1860. — French.

N° 463. *Flowers* (a copy). — staircase leading to the rooms of drawings, p. 269.

SARTE (Vannucchi Andrea del). Florence 1488 † 1530. — pupil of Piero di Cosimo; called in France by François the First in 1518. — Florentine.

N° 68. *Saint John* (ascribed). — r. XXI, p. 243.

N° 69. *The Holy Family* (a copy). — r. XXI, p. 246.

SCHUPPEN (Jacob van). Antwerps 1669 † Vienna (Austria) 1751. — pupil of Largillière. — Flemish.

N° 74. *Portrait of a Woman.* — r. IV, p. 27.

SEGHERS (Gérard). Antwerps 1591 † 1651. — pupil of Abraham Janssens and of Rubens; worked in Spain and in Italy before setting at Antwerps (1620). — Flemish.

N° 168. *Deposition from the Cross.* — r. XX, p. 238. R.

SENAVE. 1775 † 1829. — Flemish.

The Storm. — r. II, p. 13.

SESTO (Cesare da), called the Milanese. Sesto near Milano?... † apr. 1524 — pupil of Lionardo da Vinci. — Milanese.

N° 18. *The Virgin and Child* (ascribed). — r. IV, p. 25.

SICARD (Louis-Apollinaire). Lyon 1807 † 1881. — French.

N° 116. *Flowers*, pastil. — r. V, p. 47.

N° 117. *Fruits*, pastil. — r. V, p. 47.

N° 118. *China asters and bindweeds.* — r. VI, p. 52.

SIEFFERT (Paul-René-Eugène). Paris 18... — pupil of Gérôme and of Albert Maignan. — French.

A Bacchant. — r. XIX, p. 220.

SMITH (Alfred). Bordeaux 18... — French.

Landscape. — annex room, p. 265.

SOLARIO (Andrea). Milano 1460 † 1530. — pupil of Gaudenzio Ferrari; worked in France from 1507 to 1509. — Milanese.

N° 19. *Holy Family* (ascribed). — r. V, p. 38.

SOLDINI, painted in 1756. — Italian.

N° 20. *Rustic Scene*. — r. V, p. 31.

N° 23. *Children at play*. — r. V, p. 46.

N° 22. *Pleasures of Fishing*. — r. VI, p. 61.

N° 21. *The Seesaw*. — r. VI, p. 61.

SOLIMENA (Francesco), called Abbate Ciccio. Nocera 1657 † Naples 1747. — Neapolitan.

The Day. — r. II, p. 18.

The Night. — r. II, p. 18.

N° 24. *Death of Saint Joseph*. — r. V, p. 36.

N° 25. *Assumption of the Virgin*. — r. V, p. 35. R.

SPAGNA (Spagnuolo Giovanni or Giovanni di Pietro, called lo) ; was living in 1524. — pupil of Perugino. — Umbrian.

N° 64. *Assumption of the Virgin*. — r. XIII, p. 117.

STEILEN. — French.

Landscape, pastil. — annex room, p. 262.

STROZZI (Bernardo) called il Capucino. Genova 1581 † Venice 1644. — Genoise.

N° 65. *Saint Cecile*. — r. XV, p. 182. R.

SURCHI (Giovanni-Francesco). Ferrara; painted about 1543 † 1590. — Ferrarese.

N° 63. *Deposition from the Cross* (ascribed). — r. XXI, p. 242.

SUVÉE (Joseph-Bernard). Brugges 1743 † Rome 1807. — Flemish.

N° 463. *Death of Coligny*. — r. XII, p. 114.

SWEBACH, called Swebach-Desfontaines. Metz 1769 † 1823.
— French.

Nº 119. *A Harbour*. — r. VI, p. 49.

The Skirmish. — XXII, p. 257. R.

T

TASSEL (Richard) (called Tassel de Langres). Langres 1608 † 1660. — pupil of his father. — French.

Nº 719. *Young Girls*. — r. VII, p. 72. R.

Head of a Christ, r. XIII, p. 130.

Mater Dolorosa. — r. XIII, p. 130.

Head of Jesus. — r. XIII, p. 133.

Head of Virgin. — r. XIII, p. 133.

Nº 467. *Triumph of the Virgin*. — r. XVII, p. 206.

Nº 87. *Head of Virgin*. — r. XXI, p. 241. R.

Nº 468. *Portrait of Abbess*. — r. XXII, p. 253. R.

Nº 469. *Adoration of the Magi*. — staircase leading to the rooms of drawings, p. 271.

TENIERS THE OLD (David). Antwerps 1582 † 1649. — Flemish.

Nº 75. *Effect of snow*. — r. VI, p. 52.

TENIERS THE YOUNG (David). Antwerps 1610 † Bruxelles 1690. — pupil of his father and of Rubens ; director of the tapestry factory of Bruxelles for which he composed many cartoons. — Flemish.

Nº 76. *Vision of Saint Jérôme* (ascribed). — r. VI, p. 50. R.

The Village Surgeon (ascribed). — r. XV, p. 165.

Nº 769. *Inside of a smoking-house*. — r. XV, p. 166.

A Kermess (ascribed). — r. XVIII, p. 214.

Nº 170. *A Drinker* (ascribed). — r. XX, p. 239.

Nº 171. *A Smoker* (ascribed). — r. XX, p. 239.

THOM AS (Gérard). 1663 † 1720. — Flemish.

N° 175. *A Consultation*. — r. XXII, p. 252.

TIEPOLO (Giambattista). Venice 1696 † Madrid 1770 ; worked at Venice, in Germany and in Spain. — Venetian.

The Ransom. — r. XV, p. 183. R.

TIL-BORGH. 1625 † 1678. Flemish.

N° 94. *The five-Senses*. — r. XV, p. 150. R.

TINTORETTO (Robusti Jacopo called). Venice 1512 † 1594. — pupil of Tiziano. — Venetian.

N° 49. *Assumption of the Virgin*. — r. XV, p. 163. R.

TIZIANO (Vecellio Tiziano). Pieve di Cadore 1477 † 1576. — pupil of the Bellini. — Venetian.

N° 73. *The Toilet of Venus* (a copy). — r. XXI, p. 246.

TOCQUÉ (Louis). Paris 1696 † 1772 ; academician in 1744 ; sejournd in Russia, Danemark and Suede. — French.

Portrait of a Man. — r. XV, p. 144.

Head of a Man. — r. XV, p. 185. R.

TOUR (Maurice Quentin de La). — See *La Tour*.

TOURNÈS (Etienne). Bordeaux 18... — French.

The Communicant. — r. VIII, p. 98.

TRÉMOLLIÈRES (Pierre-Charles). 1703 † 1739. — French.

N° 577 *Reunion of renowned musicians during the reign of Louis the XIVth*. — r. XV, p. 187.

TRIMOLET (Anthelme). Lyon 1798 † 1866. — pupil of Révoil. — French.

N° 122. *The Revery*. — r. V, p. 47.

N° 120. *The Father and the Mother of Mr Trimolet playing at Cards*. — r. VI, p. 60.

N° 121. *Portrait of a Man*. — r. VI, p. 59.

TRIMOLET (M^{me}) born Edma Saulnier. Chalon-sur-Saône 1801 † Saint-Martin (Saône-et-Loire) 1878. — pupil of Anthelme Trimolet. — French.

N° 124. *Young Girl*, sketch. — r. V, p. 47.

N° 126. *Still-life*. — r. VI, p. 55.

N° 127. *Still-life*. — r. VI, p. 55.

TRINQUESSE. Exhibited from 1779 to 1793. — French.

The Offering to Venus. — r. II, p. 17. R.

The Oath to Love. — r. II, p. 17. R.

TROY (Jean-François de). Paris 1679 † Rome 1752. — pupil of his father; academician in 1708; director of the French Academy at Rome in 1738. — French.

N° 482. *Jesus before Pilate*. — r. XIV, p. 139.

TRUTAT (Félix). Dijon 1824 † 1848. — French.

Portrait of the Painter Hamon. — r. VIII, p. 88. R.

Head of a Christ. — r. VIII, p. 97.

V

VALENTIN (Jean de Boulogne called). Coulommiers 1591 † Rome 1634. — pupil of Simon Vouët; imitator of Caravaggio. — French.

N° 484. *Saint John*. — r. XIII, p. 117.

N° 203. *A Game-Seller*. — r. XV, p. 170.

VALLIN (Jacques-Antoine). Exhibited from 1791 to 1827. — French.

Loves fighting (ascribed). — r. II, p. 15.

VANNI (Francesco). Sienna 1565 † 1609. — pupil of Salimbeni.

N° 67. *Holy Family*. — r. XXI, p. 242. R.

VERELST (Pieter). Dordrecht about 1618 † after 1668 - dutch.

N° 77. *Portrait of a woman*. — r. IV, p. 30.

VERNET (Joseph). Avignon 1712 † Paris 1789. — pupil of Manglard ; lived in Italy from 1732 to 1752 ; academician in 1753 ; was charged by the king to paint the series of the sea-ports of France. — French.

The Pierced-Rock (ascribed). — r. XXII, p. 251.

VERNET (Horace). Paris 1789 † 1863. — pupil of his father Carle Vernet and of Vincent ; member of the Institute in 1826 ; director of the French school at Rome in 1827 ; first medal at the Universal Exhibition in 1855. — French.

N° 490. *Portrait of Marshal Vaillant*. — r. XXII, p. 258.

VERROCCHIO (Andrea del). Florence 1432 † 1488. — Florentine.

N° 27. *The Virgin and Child* (ascribed). — r. IV, p. 29.

VERONESE Paul (Caliari Paolo). Verona 1528 † 1588. — pupil of Badile and of Carotto. — Venetian.

N° 16. *Two little girls with a dog* (copy fragment of *Disciples of Emmaüs*). — r. X, p. 102.

N° 17. *Two little boys with a dog* (copy fragment of *Disciples of Emmaüs*).

— r. X, p. 103.

N° 13. *Moses saved from the waters*. — r. XV, p. 175. R.

N° 14. *The Virgin surrounded by the Celest glory*. — r. XV, p. 174.

VERWEE (Louis-Pierre). Courtrai 1804 † Bruxelles 1877. — pupil of Verbæckoven. — Flemish.

N° 78. *Landscape with Cattle*. — r. VI, p. 53.

VESTIER (Antoine). Avallon 1740 † 1824 ; academician in 1786 ; sejournd in England and in Holland. — French.

N° 128. *Portrait of Voltaire* (ascribed). — r. VI, p. 61.

VINCI (Leonardo da). Val d'Arno 1452 † Castle of Saint-Cloud, near Amboise, 1519. — pupil of Verrochio ; came in France in 1516. — Milanese.

N° 28. *The Virgin and Child* (ascribed). — r. VI, p. 48 R.

VIVARINI ? — Venetian.

A Saint (ascribed). — r. XIII, p. 127.

VOIRIOT (Guillaume). Paris 1723 † 1796 ; academician in 1759. — French.

N° 129. *Portrait of a monk of the Antonins order*. — r. VI, p. 57. R.

VOS (Martin de). Antwerps 1520 † 1604 — pupil of his father and of Frank Floris. — Flemish.

N° 176. *The Visitation*. — r. XXII, p. 256.

N° 177. *The Circumcision*. — r. XXII, p. 255.

N° 178. *Adoration of the magi*. — r. XXII, p. 256.

N° 179. *Presentation of Jesus to the Temple*. — r. XXII, p. 255.

VOUET (Simon). Paris 1590 † 1649. — sejournd in England, in Turkey and in Italy ; painter of the king in 1627. — French.

N° 193. *The Christ in the rounding sheet*. — r. XIII, p. 133.

N° 194. *The Presentation of the Virgin* (Ascribed). — r. XV, p. 187. R.

W

WAGREZ. Paris 18... — French.

A Woman's Portrait. — r. XX, p. 232.

WATTEAU (of Lille). 1731 † 1803. — French.

The Lucky Fishing. — r. XVIII, p. 218.

The Return from the Market. — r. XVIII, p. 218.

WAUTERS. 1614 † 1659. — Flemish.

The Rustic Concert. — r. XXII, p. 251. R.

WEBER (Théodore). Leipzig 18... — German.

N° 496. *Shipwreck of the English brick, Euphemia*. — r. VIII, p. 89.

WILDENS (Jean) 1586†1653. — Flemish.

The Magdalen. — r. II, p. 21.

WOUWERMANN (Philippe). Harlem 1619†1668. — pupil of his father and of Wynants. — Dutch.

N° 80. *Return from a Hunting* (ascribed). — r. V, p. 35.

N° 79. *Departure for a Hunting* — r. VI, p. 58.

N° 180. *Departure for a Hunting* (ascribed). — r. XV, p. 181.

N° 181. — *A Camping* (ascribed). — r. XV, p. 184.

WOUWERMANN (Pieter). Harlem about 1625†1683. — pupil of his father. — Dutch.

N° 187. *Halt of Travellers* (ascribed). — r. XV, p. 181.

N° 188. *Halt of Hunters* (ascribed). — r. XV, p. 181.

WYCK (Thomas). 1616†1677. — Dutch.

N° 133. *The Lace-spinner*. — r. VI, p. 50.

Y

YVON (Adolphe). 1817†1893. — pupil of Paul Delaroche. — French.

Portrait of M. Sadi Carnot, president of the French Republic. — r. XXII, p. 255.

Z

ZIÉGLER (Claude-Jules). Langres 1804 † Paris 1856. — pupil of Ingres; director of the Fine-Arts school and conservator of the Museum of Dijon in 1854. — French.

N° 497. *The Pastors of the Bible*. — r. VIII, p. 90.

N° 498. *A Summer Rain*. — r. VIII, p. 80.

ZIEM (Félix). Beaune 1821 † 1911. — pupil of the Fine-Arts school of Dijon. — French.

View of Dijon in 1842, sketch. — r. VIII, p. 96.

Venise. — r. VIII, p. 93.

Sketchs. — annex room, p. 260.

His own Portrait in his studio, sketch. — annex room.
— p. 266.

A Gondole. — annex room, p. 266.



SCHOOLS

GERMAN SCHOOL

XVth century.

Nº 206. *Triptyque.* — r. XIII, p. 130.

Saint James Jenior, Saint Simon, and Saint James the Younger. — r. XIII, p. 130.

Christ on the Cross. — r. XIII, p. 131.

Saint John the Baptist. — r. XIII, p. 132.

Ecce Homo. — r. XVIII, p. 212.

Saint Veronica. — r. XVIII, p. 217.

Saint Jérôme praying. — r. XVIII, p. 217.

XVith century.

Adoration of the Magi. — r. XIII, p. 119.

A Saint. — r. XIII, p. 120.

Burial of the Christ. — r. XIII, p. 130.

SPANISH SCHOOL

XVth century.

Saint Cosme and Saint Damien. — r. XIII, p. 129.

Throning of a Pontiff. — r. XVIII, p. 213.

XVith century.

Nº 29. *The Christ with the bonds.* — r. IV, p. 27. R.

A Saint. — r. XIII, p. 119.

XVIIth century.

N° 740. *The Christ bearing his Cross.* — VII, p. 70. R.

FLEMISH SCHOOL**XVth century.**

Virgin and Child, watercolour on stuff. — r. XIII, p. 119.

Virgin and Child, a round panel. — r. XIII, p. 120.

Saint John the Baptist with a red cloak. — r. XIII, p. 120.

Head of Saint John the Baptist on a wood dish. — r. XIII, p. 121.

A Queen. — r. XIII, p. 124.

Cain murdering Abel. — r. XIII, p. 125.

Virgin and Child. — r. XIII, p. 125.

Ecce Homo. — r. XIII, p. 128.

Annunciation. — r. XIII, p. 123.

Annunciation. — r. XVIII, p. 212.

Tournament Scene. — r. XVIII, p. 212.

XVIth century.

The Hunting with a falcon. — r. II, p. 22.

Inside of the shop of a barber. — r. II, p. 22.

N° 56. Small diptyque : *The Virgin and Saint John, Christ and Saint Magdalene.* — r. IV, p. 25.

The Virgin and Child with a rose. — r. IV, p. 28.

Study of heads (3 woman's, 1 man's heads). — r. XIII, p. 118.

Saint Jérôme. — r. XIII, p. 119.

Annunciation. — r. XIII, p. 132.

Small diptyque : *Annunciation, Visitation.* — r. XIII, p. 125.

Portrait of a monk in an Architecture. — r. XIII, p. 126.

A Donor with Saint John, side panel bearing an angel on the reverse. — r. XIII, p. 127.

Blessing Christ. — r. XIII, p. 128.

Village Feast — r. XIV, p. 140.

N^{os} 505, 506, 507, 508, *Portrait of Dukes of Burgundy* :
Philippe le Hardi, Jean Sans Peur, Philippe le Bon,
Charles le Téméraire, p. 140.

XVIIth century.

A Kermess. — r. II, p. 16. R.

N^o 727. *Landscape.* — r. VII, p. 67.

N^o 148. *The last Judgment.* — r. XIII, p. 118.

N^o 191. *Soldier smoking his pipe.* — r. XV, p. 145.

N^o 200. *Halt of Travellers.* — r. XV, p. 145.

Saint Magdalene. — r. XVIII, p. 213.

And Ewer and a gold Basin. — r. XX, p. 235.

FRENCH SCHOOL

XVth century.

The Virgin, Child and Saint Catherine (on a gilt ground) (burgundian). — r. XIII, p. 133.

The Christ with Donors (burgundian). — r. XIII, p. 124. R.

Altarpiece with fine panels, coming from Clairvaux Abbey (french ? or flemish ?). — r. XIV, p. 136.

XVIth century.

N^o 512. — *Portrait of Odinet Godran, President of the Parliament of Burgundy; founder of the College.* — r. XIII, p. 129.

N^o 118. *Presumed Portrait of Diane de Poitiers.* — r. XV, p. 168. R.

Portrait of Marguerite de Navarre. — r. XVIII, p. 213.

Two Triptyque panels. — r. XVIII, p. 219.

XVIIth century.

History and Poetry. — r. II, p. 16.

- N° 132. *Portrait of a Dominican.* — r. IV, p. 29.
 N° 134. *A Man's Portrait.* — r. IV, p. 29.
 N° 139. *Christ on the Cross.* — r. V, p. 34.
 N° 131. *A Man's Portrait.* — r. V, p. 37. R.
 N° 142. *Christ on the Cross.* — r. V, p. 37.
 N° 526. *The Virgin presenting the Child to Saint Antoine de Padoue.* — r. X, p. 102.
Portrait of Grand Condé. — r. XIII, p. 135.
 N° 426. — *Portrait of an Artist.* — r. XV, p. 144.
Portrait of Comte de Saulx-Tavannes. — r. XV, p. 162.
 N° 544. *Flowers.* — r. XV, p. 166.
 N° 545. *Flowers.* — r. XV, p. 165.
 N° 521. *Portrait of Pierre Odebert, President of the Parliament of Burgundy, Founder of Saint Anne Hospital.* — r. XVII, p. 200.
Portrait of Benigne Bouhier. — r. XVIII, p. 212.
Portrait of a Woman. — r. XVIII, p. 212.
Portrait of Louis the XIIIth as a Child. — r. XVIII, p. 216.
 N° 510. *Portrait of Languet archbishop of Sens.* — r. XXII, p. 252.
 N° 517. *Portrait of Gaspard of Saulx-Tavannes, Mareschal of France, Admiral of the Eastern Seas.* — r. XXII, p. 254.

XVIIIth century.

- Shepherd and Shepherdess.* — r. II, p. 22.
 N° 140. *Plays of Loves, black and white.* — r. IV, p. 29.
 N° 82. *The Horsefond.* — r. V, p. 38.
 N° 723. *A Fruit Basket.* — r. VII, p. 66.
 N° 729. *Landscape.* — r. VII, p. 69.
 N° 731. *Flowers in a Vase.* — r. VII, p. 69.
 N° 738. *A Woman's Portrait.* — r. VII, p. 72.
Portrait of Henri-Jules, prince of Condé. — r. XI, p. 105.
 N° 529. *Venus and Love.* — r. XV, p. 149. R.

N° 540. *Woman at her Toilet*. — r. XVI, p. 191.

N° 519. *A Woman's Portrait*. — r. XXII, p. 257.

XIXth century.

N° 136. *The Promise*. — r. VI, p. 54.

N° 137. *The Reproache*. — r. VI, p. 54.

N° 737. *Portrait of a Young Man*. — r. VII, p. 71.

DUTCH SCHOOL

XVIIth century.

A Man's Portrait. — r. XIII, p. 118.

N° 161. *Head of an Old Woman*. — r. XV, p. 142.

N° 160. *Head of an Old Man*. — r. XV, p. 143.

Inside of a Tavern. — r. XVIII, p. 216.

N° 202. *A Man's Portrait*. — r. XX, p. 229.

N° 209. *The Fish Market*. — r. XX, p. 238.

N° 149. *Harbour*. — r. XX, p. 237.

N° 194. *A Winter Scene*. — r. XX, p. 237.

Landscape. — r. XX, p. 240.

The Horses Market. — r. XX, p. 239.

N° 204. *Child holding a balloon*. — r. XX, p. 239.

N° 573. *Woman holding Flowers*. — r. XXI, p. 250.

XVIIIth century.

N° 83. *Inside of a Stable*. — r. V, p. 38.

ITALIAN SCHOOLS

XIVth century.

The Magi Kings on their way. — r. XIII, p. 125.

N° 79. *Two Saint Bishops (on gilt ground)*. — r. XIII, p. 128.

N° 81. *Altarpiece*. — r. XIII, p. 133.

Adoration of the Shepherds (Giotto's school). — r. XIII, p. 125.

XVth century.

Virgin sitting, holding the Child. — (school of Filippo Lippi.) — r. XIII, p. 117.

The Virgin in adoration. — (school of Filippo Lippi.) — r. XIII, p. 117.

Resurrection of Christ. — (umbrian school). — r. XIII, p. 120.

Saint Barthelemy and Archangel Saint Michail. — r. XIII, p. 129.

N° 82. *Saint Bernardin.* — r. XIII, p. 129.

N° 83. *Saint Agathe.* — r. XIII, p. 129.

Small diptyque (on gilt ground). — (school of Orca-gna?). — r. XIII, p. 129.

Triptyque (on gilt ground). — r. XVIII, p. 212.

Nativity. — r. XVIII, p. 216.

XVith century.

N° 33. *Virgin and Child.* — IV, p. 30. — (roman school).

N° 37. *Virgin, Child and Saint John.* — (roman school). — r. IV, p. 30.

N° 736. *Holy Family.* — r. VII, p. 65.

A man's portrait. — (school florentine). — r. XIII, p. 121.

A Pilgrim between two Saints. — (school of North Italy). — r. XIII, p. 129.

Virgin, Child and four Saints. — r. XIV, p. 137.

? *A Royal Wedding.* — r. XV, p. 165.

Head of a woman. — r. XVIII, p. 219.

The Virgin and Saint John. — r. XVIII, p. 219.

XVIIth century.

Landscape. — r. IV, p. 29.

N° 34. *Christ on the Cross.* — r. V, p. 34.

A man's portrait. — r. XIII, p. 135.

N° 553. *A Bacchanal.* — r. XVI, p. 190.

- Head of an old woman.* — r. XVIII, p. 216.
Head of an old Man. — r. XVIII, p. 216.
Portrait of a Young Girl. — r. XVIII, p. 219.
 N° 549. *The Visitation.* — r. XXI, p. 245.
 N° 561. *A man's Portrait.* — r. XXI, p. 248.
 N° 580. *Death of Adones.* — r. XXII, p. 259.

XVIIIth century.

- N° 36. *A man's Portrait.* — r. VI, p. 58.
 N° 724. *Landscape with bathing women.* — r. VII,
 p. 70.
 F° 732. *Head of a man with a red cap.* — r. VII,
 p. 74.
 N° 80. *Landscape.* — r. XXI, p. 246.

RUSSIAN SCHOOL (?)

- Nativity.* — r. XVIII, p. 215.



DIJON, IMPR. DARANTIERE



33 .M 669

GETTY CENTER LIBRARY



3 3125 00095 1372

